

# NEW YORK MIRROR

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## At the Theatres.



The white satin dress and bare head of a solitary lady who sat in a proscenium box was the only reminder of the recent ruling of Manager Wallack against Gainsborough hats, for every other fair spectator of Youth Monday night dressed exactly as she pleased—which was in the conventional fashion. A thrill of pleasure shot o'er our frame at the thought that the well meaning gentleman who originated the disregarded dictate was ambling through The Colonel, half a mile away, and of course was not made to suffer the pain of seeing how badly his dear public behaved in this respect.

Expectation was raised to a high pitch previous to the production of Youth. The play had long been announced; the scenic effects were said to be unequalled; the London furore had permeated the community, and in consequence the audience rivalled in brilliancy and notableness the assemblage which gathered within the gorgeous walls of the new theatre on the occasion of its opening.

Everybody imagined the production would excel The World in literary merit and fall far short of it in spectacular interest. This order of things was exactly reversed. While The World certainly did not excite admiration for its story and dialogue, Youth was pronounced decidedly the inferior in these respects, and although the insane asylum scene and its subsequent change to a panorama of the Thames, together with the wonderful raft picture, were magnificent specimens of scenic art and mechanism, in the first place, seemed almost unapproachable, it must be admitted that the departure of the troopship and the battle in the African entrenchment presented in Youth fairly eclipse these. This reflects all the more credit on the management, because the stage room at the new Wallack's is exceedingly cramped, and the labor of the machinists and carpenters and the movements of a vast body of auxiliaries, whose presence is frequently required on the scene become puzzling when the disadvantage referred to is taken into consideration. As an example of the complications that are encountered may be mentioned the river embankment and profile trees and island which are used in Tableau Two. The scene is laid on the Thames, and during the action of the act it changes to a boating cottage in 3. In order to effect this transformation the river bank, which extends quite across the stage, has to be coiled up toward the flies as it is pulled off the wings, while the profile trees and island are made like a telescope so the pieces into which they are divided can be stowed away in small compass. This and other difficult problems, like the moving of the big troopship are solved in a truly scientific way.

Youth is described as "a sensational and domestic drama." This description is correct, although a majority of the critics show their ignorance of theatrical terminology by objecting to the word "domestic" as a misnomer. One brilliant individual goes so far as to remark the absence of those quiet, family elements which should be present in a "domestic" play! This is literal, but hard on the Graphic. Youth abounds in sensations of the most thrilling character, and no one can raise a particle of objection on the score of its not being sufficiently melodramatic. The wisdom of the authors in calling the acts "Tableaux," after the style of the French melodramatists, was clearly shown in the fact that they are for the main part merely pictures of a very vivid type. They make no ambitious pretensions for it in regard to construction, excellence, or literary merit. It is what it purports to be, simply a fine series of pictorial incidents rendered in a most graphic manner. The plot contains nothing new, on the contrary vague suggestions of Jessie Brown, Double Marriage, At Last, and other dramas dawn upon the spectator's memory. There is plenty of buncombe, little to awaken sympathy, a small quantity of feeble wit and quite as much realism with quite as little naturalness as one finds between the covers of a novel by Zola. The World was enlivened by comedy of a certain order, but Youth has little if any of this useful adjunct. Of course the public does not expect a ring of true pathos in a play which depicts an exaggerated and quite inconceivable collection of climaxes and catastrophes, for it has been taught that probability and genuine feeling are next of kin in dramatic works. But such a combination is not undesirable, as is seen in Lights o' London, which also is enlivened by some Dickensian portraits drawn with honest humor. There is one virtue about Youth, aside from the splendor

of its scenery and the lavishness of its mounting, which is shared by almost all melodramas, it is perfectly clean as to language, and in a somewhat incidental way it points a commendable moral. This latter is that while women and old men may be made to suffer the penalties of transgression, royal youth may have its fling with impunity, and be received back into the fold of respectability unscathed by the fiery ordeal through which it has passed. This is not a new lesson. It has been taught from the period of the Twelve Disciples down to the present commonplace generation, and the Prodigal Son lives again in the storied person of Frank Darlington.

The plot may be briefly related. Rev. Mr. Darlington, rector of Beechly, has betrayed a woman named Walsingham in the days of his giddy youth. Like a bad penny, this person turns up and interrupts the serenity of the rector's placid existence with a demand to be installed at his expense in the parish. The rector declines the invitation; Mrs. Walsingham, for revenge marries his son Frank to an adventuress, and gets him transported on a trumped-up charge of forgery. Frank is released on a ticket-of-leave for bravery in quelling an outbreak of the convicts; goes to Africa to fight the Zulus; becomes a hero; returns to Beechly; discloses the discovery that his marriage with the adventuress was bigamy on the fair one's part; weds his old flames and becomes the joy of his fond parents' hearts. Out of this sum and substance arise a number of fine spectacular effects. The departure of the troopship loaded with soldiers, the battle scene with a hundred muskets blazing at random, the drill of the troops (thirty of them being a detachment of real regulars from Governor's Island), and other brilliant features aroused intense enthusiasm. The audience cheered until it was hoarse, and applauded until it was tired.

Osmond Tearle as Frank Darlington made a great success. He acted extremely well. Gerald Eyre as Major Reckly was just villainous enough. John Gilbert as Darlington, Sr., Harry Edwards as Colonel Dalton, Wilmot Eyre as Arthur Lavender, C. E. Edwin as Captain Loverton, Billy Elton as the Irish servant, and especially Harry Gwinette as Tom Gardham were respectively clever. Alma Stanley did nicely as Willie Spratley, but why cast a woman for a part that could be better represented by a young man? Rose Coghlan scored well as Eve Malvoisie. Mrs. Ponis struck a tender chord as a dear old lady, Mrs. Darlington; Fanny Addison, struggled bravely as Mrs. Walsingham, and Stella Boniface, for the first time in our remembrance, seemed well placed in the small role of Alice. Even at the Union Square a melodrama could not have been better cast all round. Charles Harris, looking like a tramp, was called before the curtain after one tableau. The scenic artists also received well deserved calls.

Youth has set in for a long run. We advise the management to instruct the soldiery to "fire high" in the sham battle. The blazing wads and powder is realistic, but it frightens ladies in the auditorium.

The opening of the Strakosch Italian opera season at Booth's, and of Emelie Melville and her California company, in The Royal Middy, at the Bijou, will be found in our Musical department.

Sam'l of Posen, which made its original great success at Haverly's Fourteenth Street Theatre, returned there on Monday, and at once resumed its former popularity, as if all these months had only been the break between two volumes. Before the curtain rose upon the well-known jewelry-store scene, the sign "Standing Room Only" had to be displayed by Manager Mann. The applause and laughter during the evening were also as uproarious as on the first night when New York welcomed a new character to the stage, to take its place in the dramatic picture gallery alongside of the Lord Dunsire of Mr. Sothorn and the old Josh Whitcomb of Den Thompson. The cast has been altered, and in every instance improved. John M. Burke is now the Mr. Winslow; Harry Dalton, with his trim military figure, the Frank Kilday; Edgar L. Davenport is the Jack Cheviot; M. W. Jack, the Ffolliott Footlight, instead of the fellow who used to prostitute this part to the illegitimate advertisement of a scandalous paper; Charles Rescue, the Con Quin; James W. Mack, the Mr. Fitzurse; Jesse Killiney, the West Point Darkey; R. Charles, the Uncle Goldstein; Albina de Mer is the Mlle. Celeste; Ada Rosshelle, the favorite Rebecca; Emily Bigelow, the Ellen, and Mrs. Rouse the wild Irish Mrs. Mulcahy. The moral of Sam'l of Posen—that the Hebrews are as just and generous as other people and, perhaps, a little bit cleverer—was thoroughly appreciated and indorsed by the crowded audience, and so long as Sam'l can be seen for a "hell off a dollar" upstairs, and "a dollar and a hell off" downstairs, the cozy little Fourteenth street house will be sure to be crowded.

James W. Collier's capital company revived The Banker's Daughter again on Monday, at the Windsor Theatre, before a very full house. The company is familiar to our readers through numerous notices, but every time it is seen it is the more admired. Jo-

seph Whiting is the John Strebelow, and Adele Helgarde—who might have been a star had not poor Harry Sargent fallen into bad company—is much happier now as Lillian. Mr. and Mrs. Walcott are not inferior to the original representatives of the parts of G. Washington Phipps and the little Widow Brown. W. S. Daboll has made a careful study of the Count de Carojac, and E. L. Tilton is stronger than the original Lawrence Westbrook. So we might go through the whole company, finding something to praise in all, since all deserve it. The contempt of the public for the efforts of the enemies of John A. Stevens to have the Windsor Theatre closed as a seaport, while another theatre, condemned by the Fire Department, is allowed to remain open uptown, could not be better demonstrated than by the splendid audiences which have greeted this revival of The Banker's Daughter. The play is equipped with new scenery, although it can keep the stage for one week only. We call the attention of the business manager that the advertisement of the Windsor was omitted from the Herald of Tuesday.

A Celebrated Case, another of the Union Square successes, represented by another powerful company, headed by James O'Neil and Maude Granger, is so successful at Niblo's Garden, that Managers Palmer and Haverly have agreed to make an exception to their rule of running a piece only one week, and to let it keep the stage for a fortnight. It will not be performed after Saturday, however, and another of the great Union Square repertory is ready to follow it and renew its success, with the same company, next Monday.

The Union Square itself, the fountain head of all these successes, continues to turn money away with the Lights o' London. Not even the success of Youth can shake the faith of the public in Lights o' London, whose scenery has yet to be equalled artistically, and whose story is so different from that of Youth. Article 47, which was to have been revived at the extra Clara Morris matinee on Tuesday, has been postponed until the Tuesday matinee, too late for notice in this MIRROR. One of the great features of the cast will be the debut in English of a son of the Italian tragedian, Salvini.

Pendragon is still the attraction at the Fifth Avenue, and promises to run all through Lawrence Barrett's engagement. It is not true as stated in the dramatic department of the Star, on Sunday last, that "the New York critics are slow to recognize the merits of this play." It is not true that the New York critics "are notoriously and cruelly unjust to a young man, an American and a journalist." It is not true that "most of them have accorded to Mr. Young's work only such scanty meed of praise as was rung (sic) from them in spite of themselves." No real friend of Mr. Young would indulge in such flat falsehoods as these. On the contrary, the welcome which Pendragon has received from the New York press has been unanimous and hearty. No question has been raised by any critic as to the merits of the play; all the criticisms have been devoted to the manner of its representation. Mr. Young ought to thank the press of New York, instead of allowing anybody who pretends to speak for him to abuse them. But, then, what does Pursey know about critics or criticism? We trust that Mr. Young will have the manliness to come forward in a public letter and disavow these untrue statements, which are calculated—perhaps they were intended—to injure him now and hereafter. Meanwhile, we congratulate the Fifth Avenue management, Mr. Barrett and his company, upon a success so creditable to the American drama.

The two phenomenal successes—Esmeralda uptown, at the Madison Square, and Squatter Sovereignty at the Theatre Comique—are theatrical goldmines, not only of money, but of amusement, and the people flock to them unceasingly. It is, indeed, a pleasure to visit such excellent theatres, so admirably managed, and with performances which are as refined as they are entertaining.

This is positively the last week of The Colonel at Abbey's Park Theatre. Lester Wallack has consented to retain his part of Colonel Wood during the Brooklyn performance of the comedy next week. At the Park, next Monday, jolly Nat Goodwin and his charming wife, Lizzie Weatheraby, will produce their new comedy, by G. R. Sims, The Member from Slocum, in which they are said to be excruciatingly funny. Their engagement is positively limited to a fortnight, and then Manager Abbey will produce an English version of Divorçons, with Alice Dunning Lingard as the wife who dines with her husband at a restaurant.

As Ash Wednesday falls upon Washington's Birthday this year, and all the theatres give extra matinees on that day, it will be interesting to note what effect the beginning of Lent has upon the receipts.

## The Musical Mirror.

Efelia Gerster is a charming singer. Her voice is pure, well timbred and fluent in vocalization. Her highest notes, albeit somewhat wiry, are reached with ease and given forth with certainty, her words clear and distinct, tinged, of course, with a Teutonic or rather, Slavic accent, but nevertheless good. To state that Gerster is a great singer, such as were Grisi, Pusiari, Frezzolini, Le Grange, Pasta, Alboni or Titiens, would be to stultify ourselves. The race of great prime donne ended for the present with Titiens. Albani, Gerster, Patti and the like are very charming, very delightful to hear and see, but they are not prime donne absolute in the sense in which those titles were understood thirty years ago. Notwithstanding all this, Gerster is fresh. Not so fresh, perhaps in voice as she was on the last visit she paid to us, but as fresh as Spring violets, when compared with the worn out old dames that were foisted on us by "Her Majesty's" Opera company. Gerster's scale singing is exquisitely distinct, clear and smooth, her "sostenuto" is admirable, and she can *fiare la voce*, as the Italians call that expansion and repression of the voice, so difficult yet so beautiful, to absolute perfection. The tenor, Sig. Giannini, has a good round voice, sings fairly, and is, on the whole, a most satisfactory *tenore di mezzo carattere*. His singing of the very trying part of Edgardo was very good indeed. Of course he could not give the well known and equally dreaded Malediction as Mario used to give it, ringing out like a silver trumpet, but still he did very well. Would we could say as much for Sig. Massimo Ciapini, the baritone, who gasped out Eurico. His terrible *cabaletta* was infinitely distressing to sensitive ears and sympathetically oppressive to delicate lungs or irritable bronchia. This singer irresistibly reminds us of a broken-winded horse—a "roarer" according to stable slang—after a smart trot. The chorus of the Strakosch opera is very well trained, and the band, with the addition of more contrabass, a cello, and a harpist who could harp loud enough to be heard, which the present harper cannot, would be all that need be desired. The first flute in particular executed the very difficult cadenza with Mme. Gerster with exquisite certainty and deft precision. Notwithstanding the high sounding title "Her Majesty's Opera," with which Col. Mapleson gilds his foggy-voiced organization, we are free to confess that we got more genuine musical enjoyment out of Lucia as given by Strakosch, always barring Ciapini, than out of the same opera as sung by Her Majesty's Opera.

Emelie Melville made her first appearance in New York for some years, last Monday at the Bijou Opera House, as Fanchette in the Royal Middy, a part in which she made a phenomenal success in San Francisco and all the Western cities. Miss Melville is one of the most accomplished actresses in the United States, whether in opera or drama, and a very pretty woman to boot. Her acting of Fanchette was piquante and full of intention; her voice is rich and well cultivated, but occasionally showed signs of the fatigue consequent on her long and hard duties beginning in San Francisco more than two years ago, and kept up unremittently ever since. Miss Lillie Post, a very pretty California girl, captivated the audience as the Queen of Portugal. Charles Dungan, very lately a young society swell in the golden city, but now one of our most promising professional baritones, made a decided hit as Don Norberto. His voice is full, fresh and well trained. He is a handsome fellow, young and distinguished looking, and will, beyond a doubt, take a foremost position as a baritone. Mr. Casselli's Januario was good, but the loss of Max Freeman, who played the part in California, and who invested it with a virility all his own, was felt. Casselli is an excellent comedian, nevertheless, but his singing is too nasal. The chorus is strong and good, but somewhat too rough in style for Eastern taste. It will tone down after awhile when the Western snobbiness gets worn smooth. The band parts need scoring all over again. We, quiet Eastern folk, prefer fiddles and flutes to cornets and trombones, just as we prefer lager beer to rife whisky. As Bunthorne says, "they are too highly spiced" out West.

## The Giddy Gusher



There was a season of scholastic repose in my youth, when our young ladies' academy was kept by Eunice Billings—and Eunice was courted by a young shoemaker in Natick, Mass.

The Postman was the Postmaster's daughter, who brought Eunice her daily letter, and according to the length of that letter our studies were regulated. The Natick man was jealous, and wrote one day that his mind was full of "strange and dark imaginations." Eunice went into the class room weeping, and we played all day.

It was the custom of this love-lorn maiden to make us each commit a verse in Holy Writ to memory. We did not all recite our verse, but she snapped us up one by one about the school, and woe betide the girl who couldn't jump on her hind legs and strike-out plump from the shoulder chapter and verse.

Eunice had several big girls she cottoned to who did most of the Bible verses, and little Giddy just got used to it, and never studied a verse. But one day, when a niece of Henry Wore Breeches delivered herself of a jaw-breaking chunk out of Deuteronomy, down the hall rang the fatal call, "Miss Gusher next!"

Now even my enemies admit that I'm not backward in coming forward. I sprang to my feet without an instant's delay. Not a verse could I bring to mind, if I ever knew any, but that was no reason why I should not speak one, so I bravely sang out:

"Blessed are the hard of heart, for they shall inherit the salt of the earth.—MALACHITE V., x."

Emma Billings was the own child of a minister, had been brought up on Bible. She never winked. A dozen of the big girls were regular Bible sharps. Not one fell over that verse. I had a dim sort of idea that a lot of little reports of Biblical affairs tacked on to the Old Testament bore the names of Esau, Gideon, Malachite, and with persuasive confidence I put forth my authority as Malachite.

That was like dear Buttercup's confession "Many years ago," but I look on that verse in a new light. That was not a composition of my own. The fact that I can't find it between the covers only convinces me that it has been lost out. It's the essence of prophecy; it's the quintessence of truth: "Blessed are the hard of heart, for they shall inherit the salt of the earth."

On Monday night at Wallack's, the Gusher from her perch above, surveyed the crowd beneath, and a crowd of notabilities they were. The gorgeousness of their apparel was partially put on for Wallack, but more of it for the Martha Washington reception they were going to attend after the theatre.

There sat under that far away dome three bravely attired dames, whose ossification of heart began early. One of them belonged to Eunice's school, and as a girl, betrayed such a refrigerated condition of the right and left ventricle that Nellie Marcy prayed for its softening. Nelly was a gentle creature, who prayed for everything and everybody. She took me into her confidence one day, and told me that she was praying for her husband; "because, dear Giddy," said she, "if I am ever to marry, somewhere on this earth my dear husband is now living. So I pray for his proper guidance."

God bless the girl, she prayed to some purpose; for to day she is Mrs. George B. McClellan, a happy wife and mother.

Well, this stony young woman who displayed so early enough cruelty to entitle her to our small prayers, flourished like a green baize tree, and is one of the richest women in the State. Her father, in the days of Eunice Billing's educational academy, was a hard working cabinet-maker, and on cold days was not above pulling Icyanne (as we'll call her) to school. She told us he was "the hired man," the young upstart. The poor, kind soul was a widower, and Icy was his only child. He slaved in his factory year in and year out, and in some lucky moment entered into some invention of window shades that made his fortune. Icy married a pushing young man—pa furnished capital, and the money came tumbling in. The old father in time broke up as old father's will. Madame Icyanne is in possession of all the property; she boards the old man in a rough farmer's family. Monday afternoon, a seamstress who is fixing over my plum-colored silk, showed me a bundle of clothes—half a dozen hickory shirts—if you know that cheap and awful garment, shirts of a small make, "let out" and patched to fit a big one—this was Madame's Spring outfit—designed for that dear old man who pulled her to school on her sled, and went without an overcoat one Winter to pay for a plain silk dress Icy insisted on having. Oh! I know the whole interior of that adamant career. You can always find good skating in Madame's vicinity; and sitting at Wallack's, looking down on her crimson plush fox fur-trimmed dolman, watching the trickle of immense solitaires in her ears (it's a wonder they didn't burn), I prayed, as Nelly Marcy did, for the cruel old thing—and then for the hundredth time I said to myself as I felt a saline atmosphere exude from her person, "Blessed are the hard in heart, they shall inherit the salt of the earth."

THE GIDDY GUSHER.

## Pen and Pencil.



Fresh as the proverbial daisy, our familiar friend, Sam'l of Posen, stepped onto the stage of the Fourteenth Street looking all the better for his work on the road. Since he last departed his journey has been long, and fraught with quite important episodes, but he triumphed through all, disposed of his theatrical wares to thousands of customers at the best market prices, and returns to his old stamping ground with a big pot of money to show for his commission on sales. I don't know whether he owns the whole shop as he promised, but I'm pretty sure he must have a block of brownstone fronts by this time, rented out on terms which ought to make a prudent real estate agent's hair rise. How-



ever the ownership may stand, New York was glad to get Sam'l—and more glad to get Curtis—back again, and it deposited \$1,000 in the box office Monday night as a token of gratitude.

Many plays and stars that start out on the road come back here strongly metamorphosed. The combination becomes all star and no play. But this is not the case with my friend M. B. Certainly he has improved his part, but the whole piece has kept pace with this improvement. I noticed how judiciously many of the superfluous speeches had been cut or eliminated altogether, and how much smoother the play moves with the alterations. Here and there certain amusing characteristics of the "chosen" have been brought



in happily. Curtis' inimitable dialect cannot be reproduced on paper, nor is it possible by words to convey the delightful breeziness with which some of the funniest speeches are spoken, but I jotted down two or three, and, "begging the kind indulgence of the audience for a slight indisposition" in the transcript, I will repeat them for the benefit of those who haven't been there, but want to know some of the new points in advance.

Sam'l having been engaged by the jeweler, Mr. Winslow, to go out on the road as commercial drummer, remarks patronizingly to his employer: "I haven't got der dime, Mr. Winslow to wait until der cards are printed. Will you please attend to dem fer me? Have my name printed in big, red letters on one side, and put your name very small on der back. Send dem to me at der Grant Pacific Hotel, Sheecawgo. I always stop at der Commercial, but I have my letters send to der Grand Pacific."

Professionals acquainted with the respective status of the two hotels will readily appreciate this remark. If Thackeray had lived he would have placed Sam'l among the notabilities in his Book of Snobs on the strength of this frank avowal of a custom, which I know is actually practiced by a numerous body of people in this city. The clerks at the Union Square and Mortou House could give away a score of innocent pretenders who use a similar ruse in regard to their mail. I know a man who writes all his letters from the Fifth Avenue Hotel, but half the time he is fortunate if he has the lucre with which to secure accommodations in a queer vorter-of-a-dollar lodging house!



Such are the ways of stern necessity—sometimes.

Another clever hit at the proverbial shrewdness of the smart Hebrew is the recital of a bargain Sam'l has made with a dealer. "I went over to Labenshtains," said he, "for der bracelets. He wanted \$27 for der pair of dem, but I got dem for \$14. Dat's der vay mit Labenshtain; ven he say \$12 he means \$10—he would take \$8—dey are vort about \$6—I would like to get dem for \$4—I offer him \$2, and he takes it."

Again, what could be more characteristic than Sam'l's efforts to dispose of a pair of stockings to the swell youth, Jack. "Don't you want some stockings?" he insinuates; "dey are very fine—two pair for a que varter of a hell off-a-dollar; ven you get tired of veering dem for stockings you can put a pin in dem and wear dem for a ker-er-vat," and suiting the acting to the word, the peddler wrinkles the hose up into the style most approved by men's furnishers just now, and sticks them under the customer's collar-button.

As usual the theatre was crowded with Jews Monday night, for this is the only representation of an Israelite on the stage which is not obnoxious to their sense of propriety.



The hilarious manner in which they enjoyed Curtis' performance attested more than anything else, the right to which his capital characterization is entitled as occupying a useful and original position in the galaxy of theatrical creations. Curtis' methods are quiet and effective. Points are made without straining, showing the legitimacy of his style.

He has performed a good office to a race which has been caricatured and ridiculed in the theatre, beginning with Shylock and ending with Mo Jewell. It is a committee of the persecuted Hebrews in Russia could witness one performance of Sam'l of Posen, I am sure the emigration from the Czar's domains to this country would measurably suffer an increase.

Albina de Mer, who plays Mlle. Celeste, is Curtis' better half, and it is quite proper that she should share the honors of the piece with her talented husband. She is a star herself, in a different way, who in condensed fierceness and Emily Riglish strength, shines ferociously. Why wouldn't it be a good plan for Mrs. Curtis to appear at special matinees during M. B.'s engagement in a play that would give her better opportunities to show what she can do? This plan is found to work well with "Chanty" and Henrietta, and I think the experiment might

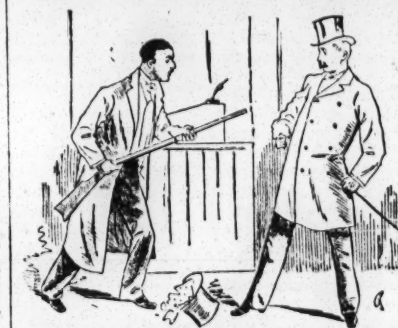
be tried with quite certain chances of a successful issue.

All the other parts are well acted—better, in fact, than when Curtis was here before.



John M. Burke makes quite a study of Mr. Winslow, and by his admirable co-operation with the star plays into his hand, so to speak, thus "boosting" all the good lines of Sam'l in the scenes where they are together. Frank Kilday, the villain—just villain enough—finds an excellent interpreter, and Jack Cheviot is also well done. The other parts are rendered to everyone's entire satisfaction. It was a relief to see the bad actor, Footlight, played by an actor. The audiences at Haverly's will not be shocked again as they were last Summer.

Sam'l will run four—possibly six—weeks at this theatre, and those who observe Lent as well as those who don't, may display their good sense by paying him a visit during the forty nights of fasting. Good dinners and a quiet visit to the theatre take the place of



sackcloth and ashes in A. D. 1882. Is it not well this should be so?

Ask our managers.

PEN.

## An American Girl Abroad.



PARIS, Feb. 5, 1882.

DEAR USHER:—If any of our American friends start out on a Continental trip, advise them for me not to commence with Paris, for the simple reason that if they once reach the bright capital they won't want to go a step further, and their unanimous sentiments will be the motto of the Alabama settlers, "Here let us rest." There may, though I doubt it, exist a masculine heart sufficiently hardened not to feel a thrill of delight and gratification as its owner saunters along the Boulevards, the dream of all Americans to traverse—but though I haven't yet reached my allotted three-score and ten, I know quite enough of my sex to affirm that no woman who has experienced the ecstasy of leaving the contents of her American pocket book in the French stores according to her own sweet will ever turned her back on Paris without a deep drawn sigh. Here we've been established for a month and with the best possible intentions in the world, which you know I always have where THE MIRROR is concerned, this is the first five minutes that I find time to inform you that I still exist, that I haven't forgotten your parting words, although you probably have, but in that case your insincerity brings its own punishment, for you see I've taken you at your word when you said "Let us hear from you often;" that is if I haven't quite complied with the last part of the phrase, it is because I have had a little mercy, a virtue you don't often attribute to the weaker vessel, and have not wanted to take it too literally. For the first week I was here I seized upon every leisure moment to think up new adjectives of admiration; about the second it occurred to me that, as I didn't do anything else but use them all the time, they might be growing somewhat trite in the ears of my friends, so for that week I simply walked around in a state of mute ecstasy, or rather rushed, for that is the only word to describe existence in Paris. It's far too lively for any kind of ordinary circumlocution, or even a six day gas as you please, to give an adequate idea of it; so by this time I've settled the matter with my own conscience by remarking about once every half hour that this is the only place to live in outside of New York, for in all the ardor of my enthusiasm for the beautiful city, I still am loyal in my affection for my own beloved home.

I told you I did not do anything but call on my dictionary for all sorts of ecstatic adjectives during my sojourn here. I had for-

gotten; there is a time when I lay them aside altogether, and my nose goes up to an attitude of forty-five degrees, which if you'll kindly recall mentally my physiognomy, is not it's normal condition, and I wasn't born with a pug. These are the moments when I go into a French theatre. Oh, I must stop to make my profound apologies to the muses; far be it from me to take it on my humble self to deny what has long since been established by the very best authorities on such subjects, that their greatest and truest exponents are to be found in these very spots. The exponents and the muses are of course entitled to my most profound reverence, but it's the edifice—the temple itself—that excites my derision, and so long as I am a free born citizen with a nose of my own, I will continue to turn it up at the French theatres. There was a time in my limited career, say about a year ago—I had embarked on my trip across the briny—when I used to sometimes meander of a Saturday afternoon across Twenty third street to the Grand Opera House. On such occasions I was wont to smile when the drawing room set made its appearance, or perhaps it was the boudoir of the Countess. I had a conviction in my inmost soul that the boudoir savored of as far west as Tenth avenue, or that the appointments of the Oriental magnificence of Avenue A. But time has brought me new lights. I have been to the Comedie Francaise, the Opera, the Vaudeville. I have viewed the stage apartments of the French Countess, likewise her drawing-room, and I am quite prepared on my return to meander once more across Twenty-third street, and to view in much admiration the appointments that garnish the dwelling of any ordinary individual without a title, for, in my recollection of them, they usually comprised something more than a sofa, a table and two chairs, and the scene was sometimes painted in some other color besides a dingy brown that reminds one of the ashes of a splendor whose existence must be entirely in the realms of the spectator's imagination.

I don't believe there is any theatre in the United States can turn out worse scenery than is to be seen at the worst theatres here. Imagine an elegant dressing-room, painted in a dull brown, such as we usually have for a kitchen, and the appointments consisting of just enough seats for the company, and not another thing on the stage, unless a piano, if the stage business requires it, and then it looks so thoroughly uncomfortable and out of place that we can seem to see it shift from one leg to the other, probably with very much of the sensation we have all experienced in our juvenile days, when, in an awkward moment, it has suddenly dawned upon us with what a profusion of limbs we were born. However, one thing I must say, we are gradually prepared for what we may expect from the very first moment we view the exterior of a theatre. You are walking along the Boulevards, and if you happen to look up you see a small sign over a diminutive door, by which you are informed that this is one of the temples of art.

The first theatre I went to was the Palais-Royal. I had not any idea what they were going to play. They don't advertise in the newspapers, so it took me some time to find out that the only way to obtain any information on the subject was to go stand on the street corner and peruse one of those small specimens of architecture, which probably have a name, but I don't know it, whereon are posted the advertisements of the different theatres. Well, we were in hopes that the play might be Divorçons. With the veridancy of the American just two days resident in Paris, we asked for two orchestra seats. The female in the box office condescendingly gathered up our French gold, smiled pityingly, and handed us out two small sized bill boards, which she informed us were the best seats in the house; we mounted a couple of sets of crooked dirty stairs, our arrival at the top of which was hailed by a simultaneous rush of four females who snatched the tickets, possessed themselves of our cloaks, and while we were standing breathless and helpless, calmly demanded their perquisites. I'm not quite certain whether in our dazed condition we didn't take out pocketbooks and request them to be so kind as to help themselves; at any rate, somehow or other we succeeded in satisfying their demands, for the sacred portals were finally opened for our benefit, and the usheress calmly pointed out one seat in one part, and another in a different location, in which we were to be allowed to install ourselves. We gazed blankly at one another; appeal was useless, our tyrant said a great deal, which all resulted in the same thing, that we would find ourselves most delightfully comfortable, that each commanded a most complete view of the stage, and finally as this was in the middle of the act, and I began to perceive that scowls were gathering on the gallant brows of the Frenchmen in our vicinity, after a short consultation and a tender adieu we concluded to yield.

We were in the dress circle, my seat was at the extreme end next to the private box, the sides of which are built solid, so that my perfect view of the stage commanded about two square feet in the vicinity of the foot lights on one side. When any of the characters wandered into that area, I gazed at them very hard, for they didn't generally stay there more than half a minute; the remainder of the time my imagination had full play, and I was able to fill in the stage

business according to my own fancy, with the delicious consciousness that I had paid my money, and I could take my choice. Of course they didn't play Divorçons, it was Le Mari à Babitte, a rather bright little comedy with some very good things in, but somehow the clever sayings lose considerable of their effect when one is crammed in a corner, from whence it is requisite to dislocate one entire side of your anatomy in order to obtain the slightest idea of what the people on the stage are doing. Of course I spent most of my time gazing around the house; by and by my eyes wandered down to the orchestra, I gave a gasp. The first impression was startling, an uninterrupted row of bald heads, the only species of dry goods visible, broad cloth and tweed—in other words as the programmes put it, "Ladies are not allowed in the orchestra." Why and wherefore is a riddle that I have vainly tried to solve. I've put it to several others who look puzzled and inform me "it's the custom here," with which solution I'm obliged to be content.

However, we always know better the next time. So on our subsequent visit to a theatre, we went in the day time, saw a plan of the house, found the exact spots in which our seats were situated, and with a sigh deposited the price thereof at the box office. Of my experience in this French theatre, you shall hear in another letter I propose to send you next week.

AN AMERICAN GIRL.

## Professional Doings.

—Maggie Mitchell's time for next season is all filled.

—J. H. Haverly's Colored Minstrels are doing a large business in England.

—Mr. and Mrs. Harry Courtaine will play in Youth at the Philadelphia Lyceum.

—Ed Marble goes into management with the Frohman Brothers in Callender's Minstrels.

—The order procured by Colonel Sinn to restrain The Colonel being played at Haverly's Park Theatre, is returnable not later than February 24.

—Arthur Wallack, who will start for England in a month's time, is commiserated to purchase some more Youths and Worlds, if there are any in the market.

—The trouble between Colonel Sinn and Eric Bayley is simply a controversy, and the verbal agreement had no reference to either Lester Wallack or J. H. Haverly.

—A tedious discussion between clergymen and friends of the stage is going on in the Chicago papers. These controversies are quite unnecessary at the present, bringing to the surface bad feeling and mutual recrimination.

—The whine of a whelp is pitiable, but the whine of the whelp who miserably confesses that his statements are "false and libellous," in the face of just punishment, is disgusting.

—Joaquin Miller has become the champion of Oscar Wilde. Humph! Is there any point of similarity between the men except in the matter of hair? If so we should like to know it.

—Independence, Gilbert and Sullivan's new opera, will probably be produced at the Standard in the Fall, D'Oyly Carte having entered into another agreement with Mr. Henderson.

—Colonel Sinn denies that Lester Wallack has any objection to play in his theatre. Immediately Colonel Sinn saw the statement in print he wrote to Mr. Wallack, and received a reply to the above effect.

—Frank H. Lovell, who originally hailed from Detroit, and represented Baker's New Orleans Minstrels in the capacity of advance agent, decamped with all available funds, leaving his principals in the lurch at Columbus, Ind., during the past week.

—C. E. Callahan, an attorney of Cincinnati, has sold his play, Fogg's Ferry, to Minnie Maddern, who is to star under John Havlin's management during the ensuing season. The price alleged to have been paid is \$2,500, with a royalty of \$10 for each performance.

—Edward Taylor, business manager of the Eric Bayley company, asserts that if Mr. Bayley made any verbal agreement with Colonel Sinn he certainly would have told him, but Mr. Bayley never mentioned a word, thinking he had simply a friendly chat with the Colonel.

—Dan Shelby writes that, while he plays combinations for two weeks at his Chicago Academy of Music, his stock company will go on the road to support John W. Ransome in Across the Atlantic. They carry all their own mechanical effects, and visit Illinois towns principally. W. S. Kusel acts as business manager. They start February 27.

—Legal arguments, most illogical as to conclusion and erroneous as to basis of fact, are rife in theatrical circles. Had Will J. Davis a right to lease the Grand Opera House in Chicago in his individual capacity while serving Hamlin as an agent is one; and the other is the quarrel over at the Grand Opera House in this city. An actor, as a rule, knows nothing of law, but he don't know that either.

—W. D. Eaton, author of All the Rage, and one of the editors of the Chicago Herald, was in the city last week. By the way, this paper is owned and controlled by dramatic critics Dave Henderson, Eaton Palmer, and four or five others who have served on the Chicago press, are of its staff. Their names appear in a bunch at the head of the editorial column. "Forty count 'em Forty."

—The suit mentioned in a recent issue of E. L. Walton against the Berger Brothers for damages consequent upon an alleged breach of contract has been set down for trial in the Marine Court during the current term. Papers have been served on F. G. Berger, representing the firm. The peculiar nature of this suit involves a question of interest to the entire profession, viz.: Has a manager the legal right to deny a member of his company the companionship of a friend or relation during the progress of a tour? Mr. Walton's discharge from the Knights' was based on the ground that he was accompanied by his wife in violation of a rule made after the tour began, and that he refused to send her away at the request of the management.

## PROVINCIAL.



What the Player Folk are Doing All Over the Country.

## NOTICE TO CORRESPONDENTS.

Correspondents who have not yet returned their old credentials, with detached photographs, are requested to send them in at once in order to secure a renewal of their cards.

## DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ANTHONY AND ELLIS' UNCLE TOM No. 3: Lima, O., 23; Piqua, 24; Urbana, 25; Delaware, 27; Columbus, 28, 29.  
ANTHONY AND ELLIS' U. T. C.: Louisville, Ky., 20, week; Cleveland, O., 27, week.  
ALICE OATES: Lincoln, Neb., 24, 25; Council Bluffs, Ia., 27; Des Moines, 28, March 1; Omaha, Neb., 3, 4.  
ALL AT SEA COMB.: Jersey City, N. J., 27, 28, March 1; Norwalk, Conn., 2; New Haven, 3, 4.

ATKINSON'S JOLLITIES: Baltimore, Md., 20, week; York, Pa., 27; Harrisburg, 28; Williamsport, 29.  
ANNA DICKINSON: Atchison, Kan., 23; St. Joe, Mo., 24, 25; Topeka, 27, 28.  
AONE OPERA CO.: Chicago, Ill., 20, week.  
ANNIE PILLEY: Detroit, Mich., 20, week. Chicago, 27, week.

ABBOTT ENGLISH OPERA CO.: Montgomery, Ala., 23; Atlanta, Ga., 24, 25; Indianapolis, Ind., 27, 28, March 1; Louisville, Ky., 2, 3, 4; Cincinnati, O., 7, week.  
ADA GRAY: Toledo, O., 23; Clyde, 24; Sandusky, 25; Painesville, 27; Ashtabula, 28; Dunkirk, N. Y., March 1; Erie, Pa., 2; Jamestown, N. Y., 4.

BUTLER'S TWO NIGHTS IN ROME: Washington, D. C., 20, week; Baltimore, Md., 27, week; Cleveland, O., March 6, week; Pittsburgh, Pa., 13, week.  
BUFFALO BILL: Batavia, N. Y., 23; Rochester, 24, 25; Auburn, 27; Rome, 28; Utica, March 1; Ithaca, 2; Amsterdam, 3; Glen Falls, 4; Saratoga, 6; White Hall, 7; Rutland, Vt., 8; Waterford, 9; Albany, 10; Poughkeepsie, 11.

BROOKS AND DICKSON'S WORLD CO. No. 2: Houston, 23, 24, 25; Mobile, 27, 28; Selma, Mar. 1; Montgomery, 2, 3; Columbus, 4; Atlanta, Ga., 6, 7, 8; Augusta, 9; Savannah, 10, 11.  
BIG FOUR COMB.: Louisville, Ky., 20, week.  
BAIRD'S MINSTRELS: Easton, 23; Morristown, N. J., 24; Orange, 25.

B. MCMAULEY COMPANY: Lexington, Ky., 20, week.  
BAKER AND FARRON: Cleveland, O., 20, week.  
COLLIER'S BANKER'S DAUGHTER, No. 1: New York, 20, week.

COLLIER'S BANKER'S DAUGHTER, No. 2: Newark, 23, Casheon, 25.  
COLLIER'S CELEBRATED CASE: New York City, 20, week.  
COL. ROBINSON'S FOUR CLOWN HUMPTY DUMPTY CO.: Winston, N. B., 24; Danville, 26; Charlotte, 27; Spartanburg, 28; Greenville, March 1; Newberry, 3; Columbia, 8.

CHARLES FOSTER: Newport, R. I., 23; Taunton, Mass., 24; Fall River, 25.  
CARNEGIE DONALD CONCERT CO.: Des Moines, Ia., 24, 25; Oskaloosa, 27; Ottumwa, 28; Mount Pleasant, March 1; Burlington, 2, 3.  
CORINNE MERRIE MAKERS: Syracuse, N. Y., 24, 25.

CHARLES FORBES DRAMATIC CO.: Altou, Ill., 23, 24, 25.  
CHARLOTTE THOMPSON: Lancaster, Pa., 23; Danville, 24; Scranton, 25; Pittston, 27; Williamsport, 28; Lockhaven, March 1; Ashland, 2; Pottsville, 3; Bethlehem, 4.  
CARLAND-MURRAY CO.: Keokuk, Ia., 20, week; Jacksonville, Ill., 27, week.

DION BOUCICAULT: Salem, Mass., 23; Lawrence, 24; Waltham, 25; Providence, R. I., 27; Worcester, Mass., 28; Holyoke, March 1; Springfield, 2; Hartford, Conn., 3; New Haven, 4; New York City, 6.  
DUPREZ AND BENEDICT'S MINSTRELS: Jefferson City, Nev., 23; Sedalia, Mo., 24; Clinton, Ia., 25.

EDWIN BOOTH: Fort Wayne, Ind., 23; Indianapolis, 24, 25; Cincinnati, 27, week.  
EMILIE MELVILLE OPERA CO.: New York City, 20, week.  
FANNY DAVENPORT: Fort Huron, Mich., 23; Bay City, 24; East Saginaw, 25; Muskegon, 27; Grand Rapids, 28; Fort Wayne, March 1; Indianapolis, 2, 3, 4; Lafayette, 6; Peru, 7; Burlington, 8.

FRANK MAYO: Pittsburgh, Pa., 27, week.  
FLORENCE HERBERT: Fort Scott, 23; Sedalia, 27, week; Moberly, March 6, week.  
FRANK GARDNER'S LEGION OF HONOR CO.: Chicago, 27, week.

FORD'S OPERA CO.: Newark, N. J., 23; Ironton, 24; Chillicothe, 25; Cincinnati, 27, week; Pittsburgh, Pa., March 6, week; Baltimore, Md., 13, week.  
FAY TEMPLETON OPERA CO.: Greenville, Miss., 23, 25, 26; Helena, 27, 28, March 1; Cairo, Ill., (return) 2; Des Moines, Ia., 6, week.

GRAND H. ADAMS' HUMPTY DUMPTY TROUPE: Athens, Ga., 23; Atlanta, 24, 25; Chattanooga, Tenn., 27; Knoxville, 27, March 1.  
GEMMIE WARD: Cleveland, O., 20, week; Rochester, N. Y., 27, 28.

HAVERLY'S NEW MASTODONS: Jackson, Mich., 23; Ann Arbor, 24; Adrian, 25; Fort Wayne, Ind., 27; Muncie, 28; Logansport, March 1.

HAVERLY'S EUROPEAN MASTODONS: Augusta, Ga., 25; Washington, 27, week.  
HILL'S DELCON CRANKETT CO.: St. Louis, 20, week.

HILL'S ALL THE RAGE: Thompsonville, Conn., 27; Rockville, 28; Williamantic, March 1; Middletown, 3; New York City, 6, week; Baltimore, 13, week.

HERNE'S HEARTS OF OAK: Detroit, 23, 24, 25; Toledo, O., 27, 28, March 1; Dayton, O., 4; Chillicothe, 6; Zanesville, 7; Wheeling, W. Va., 8; Canton, O., 9; Akron, 10, 11.

HUGHES' EUROPEAN MINSTRELS: Baltimore, Md., 20, week.  
HILL'S JOSHUA WHITCOMB: New York City, 20, week.

HERMANN: Vicksburg, Miss., 23, 24; Jackson, 25; New Orleans, La., 26, week.

HARRY DEAKIN'S LILLIPUTIAN OPERA CO.: Fort Madison, Ia., 23; Quincy, 24, 25; Keokuk, 27, 28; Hannibal, Mo., March 1, 2; Louisville, 3; St. Charles, 4; St. Louis, 6, week.

HELEN COLEMAN'S WIDOW BEDOTT: Tipton, Ind., 23; Kokomo, 24; Peru, 25; Wabash, 27; Warsaw, 28; Goshen, Mich., March 1; La Porte, 2; Niles, 4.

HYDE AND BEHMAN'S MULDOON'S PICNIC CO., No. 1: Philadelphia, 20, week.

HYDE AND BEHMAN'S MULDOON'S PICNIC CO., No. 2: Urbana, O., 23; Springfield, 25; Richmond, Ind., 27.

J. K. EMMET: Nashville, Tenn., 23, 24; New Orleans, 27, two weeks.

JOHN McCULLOUGH: Columbus, O., 23, 24, 25; Louisville, 27, 28; Nashville, March 2, 3, 4; Montgomery, 6, 7; Mobile, 8, 9, 10, 11; New Orleans, 13, week.

JOHN T. RAYMOND: Pittsburgh, Pa., 20, week; Harrisburg, 27; Lancaster, 28; Reading, March 1; Columbia, 2.

JULIA A. HUNT: Johnstown, Pa., 24; Wheeling, W. Va., 25.

KATHERINE ROGERS: Hornellsville, N. Y., 23; Corning, 24; Ithaca, 25; Utica, 27; Troy, 28, March 1.

KATE CLAXTON: New Orleans, 19, week; Montgomery, Ala., 27; Atlanta, Ga., 28; Rome, March 1; Kingston, 2; Chattanooga, Tenn., 3; Murfreesboro, 4; New Albany, Ind., 6; Richmond, 8; Indianapolis, 9, 10, 11.

KIRKLY BROTHERS COMB.: Washington, 20, week; Columbus, 27, 28; Indianapolis, March 1, 2, 3, 4; Chicago, 6, week.

LEAVITT'S RENTZ MINSTRELS: Morris, Ill., 23; Ottawa, 24; Laselle, 25; Batavia, 27; Elgin, 28.

LOTTA: Kansas City, 20, week.  
LAWRENCE BARRETT: New York City, 20, three weeks.

MILTON NOBLE: Boston, 20, week; New York City, 27, week; Brooklyn, March 6, week; end of regular season.

MR. AND MRS. G. S. KNIGHT (BARON RUDOLPH): Toronto, Canada, 23, 24, 25; Buffalo, N. Y., 27, week; Cleveland, O., March 6, week.

MAHN'S COMIC OPERA CO.: Monmouth, Ill., 23; Ottawa, 24; Iowa City, 25.

MME. GEISTINGER: San Francisco, 27, three weeks.

MITCHELL'S PLEASURE PARTY: Taunton, Mass., 23; Fall River, 24; Lynn, 25; Lawrence, 26, 27; Lowell, 28; Manchester, N. H., March 1; Waltham, Mass., 2; Portsmouth, N. H., 3; Biddeford, Me., 4.

MARY ANDERSON: New Haven, Conn., March 6, 7; Bridgeport, 8; Waterbury, 9; Springfield, Mass., 10; Holyoke, 11; Hartford, Conn., 13; Fall River, Mass., 14; New Bedford, 15; Providence, 16, 17, 18.

MY PARTNER CO. (Aldrich and Parslow): Richmond, Va., 24, 25; Lancaster, Pa., 27; Easton, 28; Allentown, March 1; Pottsville, 2; Harrisburg, 3; Altoona, 4; Pittsburgh, 6, week.

M. B. CURTIS: New York City, 20, six weeks.  
MADISON SQUARE THEATRE CO., No. 1 (Hazel Kirke): New Orleans, La., 20, week.

MADISON SQUARE THEATRE CO., No. 2 (Hazel Kirke): Joliet, Ill., 23; Aurora, 24; Ottawa, 25; Mendota, 27; Rock Island, 28; Davenport, Ia., March 1; Clinton, 2; Stirling, Ill., 3; Dixon, 4; Freeport, 6; Rockford, 7.

MADISON SQUARE THEATRE CO., No. 3 (Hazel Kirke): Plainfield, N. J., March 1; Red Bank, 2; Keyport, 3; Freehold, 4; Rahway, 6; Lambertville, 7; Trenton, 8; Bordentown, 9; Mt. Holly, 10; Burlington, 11.

MADISON SQUARE THEATRE CO., No. 4 (Hazel Kirke): Battle Creek, Mich., March 1; Marshall, 2; Albion, 3; Ann Arbor, 4.

MADISON SQUARE THEATRE CO. (The Professor): Albany, N. Y., March 1; Jersey City, 2, 3, 4; Brooklyn, N. Y., 6, week; Brooklyn, E. D., 13, week; Boston, 20, week; Philadelphia, 27, week.

MINER ROONEY COMB.: Elmira, N. Y., 23; Ithaca, 24; Owego, 25; Port Jervis, 26; Middletown, 27; Patterson, N. J., March 1; Newark, 2; Brooklyn, N. Y., 6, week; New York City, 13, week.

MAOGIE MITCHELL COMB.: Brooklyn, N. Y., 20, week; New York City, 27, two weeks.

MLLE. RHEA: Jackson, Mich., 23; Toledo, O., 24, 25; Chicago, 27, week.

NEIL BURGESS COMEDY CO.: Philadelphia, 20, week; Allentown, Pa., 27; Mauch Chunk, 28; Shamokin, March 1.

NIP AND TUCK CO.: Caldwell, Kan., 23; Hutchinson, 24, 25; Great Bend, 27.

NAT C. GOODWIN, Jr.: New York City, 27, four weeks.  
NEW ENGLAND OPERA CO.: Akron, O., 23.

ONLY A FARMER'S DAUGHTER: Minneapolis, Minn., 24, 25; Fairbault, 27; Waverly, 28; Waterloo, Ia., March 1; Cedar Rapids, 2; Dubuque, 3, 4; Milwaukee, Wis., 6, 7, 8; Rockford, Ill., 10, 11.

OLIVER DODD BYRON: Montgomery, Ala., 23; Mobile, 24, 25.

OLD SHIPMATES: Cincinnati, 20, week.  
PHOENIX McALLISTER DRAMATIC CO.: Denver, Col., 21, two weeks; Pueblo, March 4, 7, 8; Colorado Springs, 9, 10, 11; Leadville, 13, week.

ROSS: Chicago, 20, week.  
RICK'S PATIENCE CO.: New Orleans, 20, week.

RICK'S EVANGELINE COMB.: Baltimore, March 13, week; Philadelphia, 20, week; Brooklyn, N. Y., 27.

ROBSON AND CRANE: Louisville, 23, 24, 25; Cincinnati, 27, week.  
ROSE EYTINGER IN FELICIA: LaCrosse, Wis., 23; Milwaukee, 24, 25.

STRAKOSCH OPERA CO.: New York City, 20, week.  
SALSBUYS' TROUBADOURS: Cincinnati, 20, week; Chicago, 27, week; Lafayette, Ind., March 6; Danville, 7; Terre Haute, 8; Vincennes, 9; Indianapolis, 10, 11; Richmond, 13; Sydney, O., 14; Lima, 15; Findly, 16; Fremont, 17; Sandusky, 18; Dunkirk, N. Y., 20; Elmira, 21; Williamsport, Pa., 22; Harrisburg, 23.

SIMMS' COMEDY CO.: Indianapolis, 20, week.  
SOL SMITH RUSSELL: Meriden, Conn., 23;

New Haven, 24; Holyoke, Mass., 25; Westfield, 27; Lawrence, 28; Lowell, March 1; Salem, 2; Lynn, 3; Marblehead, 4; Nashua, N. H., 6; Concord, 7; Rochester, 8; Great Falls, 9; Dover, 10; Biddeford, Me., 11.

THOMAS W. KEENE: Buffalo, N. Y., 23 to 25; Toronto, Can., 27, 28, March 1; Port Huron, Mich., 2; Bay City, 3; East Saginaw, 4.

THE TOURISTS: Atchison, Kan., 23, 24; Topeka, 25; St. Louis, Mo., 27, week; Louisville, Ky., March 6, 7, 8; Nashville, Tenn., 9, 10; New Orleans, La., 12, week.

TOST DENIER'S HUMPTY DUMPTY: York, Pa., 23; Harrisburg, 24; Williamsport, 25; Philadelphia, 27, week.

THE HARRISONS: Pittsburgh, Pa., 20, week; Cleveland, O., 27, week.

WILBUR OPERA CO.: Baltimore, Md., 20, week.  
WILLIE EDOUN'S SPARKS: Providence, 23 to 25; Boston, Mass., 27, two weeks.

## BOSTON.

That Henry VIII. has lost none of the hold it always had on Boston theatre-goers was clearly demonstrated on Monday night, when a very large audience assembled to greet it. During the past thirty years there has been but five exponents of Queen Katherine—Charlotte Cushman, Mrs. Warner, Julia Barrow, Genevieve Ward and Mme. Janauschek. Janauschek has appeared as the injured queen before in this city at the old Globe in 1872, and at that time not being familiar with the English language, did not meet with that success that has fallen to her during the present engagement, as she has by diligent study become one of the leading tragediennes of America. As Katherine, Janauschek acted her best, and it is but fair to admit that her performance was embellished with many beauties of detail. In this role Janauschek sustained her reputation as a powerful and accomplished actress, and rendered each portion of her difficult role with nice appreciation and genuine power. S. H. Taylor, A. H. Stuart and R. F. McClannin were excellent in support. The engagement has been a most successful one. Crowded houses, the orchestra being removed to accommodate the patrons of the Park.

Dion Boucicault closed one of the most brilliant engagements ever secured at the Museum, last Saturday night. One of the largest audiences ever assembled within its walls were present on the occasion. Boucicault was called out and made a very neat speech. The receipts for the past eight weeks have amounted to over \$60,000. Colleen Bawn, Shaughraun, Arrah Na Pogue and Suil-a-Mor constituting the repertoire. This week the Museum revives Silver Spoons, in which Mr. Warren as Jefferson Watkins. It is in its thirty years ago since Silver Spoons was first played at the Museum, and it has been brought out regularly every season since that time. Mr. Warren was the Watkins at that time, and Mrs. Jacob Thoman (Saunders) the Hannah Partridge, but on Mrs. Vincent's engagement the character of Hannah was assigned to her, being the second character she played at the establishment. On Saturday night the popular actor, George N. Wilson, receives a benefit, appearing for the first time as Fagan in Oliver Twist, and Mme. Vanderpoins in Wanted, 1,000 Milliners, a favorite character with the late Dan Satchell, who last appeared in it at the New Tremont Theatre in 1864.

The second and last week of the Hanlon Brothers at the Globe Theatre tested the capacity of the house to its uttermost. Although the performance is not one of extraordinary merit, yet it succeeds in drawing crowded houses and pleases the masses. This week, owing to the great success of Patience, it is revived with the beautiful Rose Stella in the title role. Henri Laurent as the Duke, Lithgow James as the Colonel, and Harry Bragan as Grosvenor, the rest of the cast being the same as before.

Patience did fairly at the Gaiety last week. Blanche Correlli and Henri Laurent winning fresh laurels by their superior performance. Sidney Clifford this week as Othello and Richelieu. When Mary Anderson first appeared at the Boston Theatre in 1877 I saw in her the requisites and germs of a fine actress, but, alas! my ideas have not been realized, and I faintly write that Mary Anderson has developed into one of the most faulty and crude actresses of the present day.

The Howard Athenaeum did an immense business last week with Sam Devere as Jasper.

Boylston's Museum offers one of the best bills of the season during the present week.

Items: Charles R. Thorne, Jr., has been in the city for a few days. Lillie Glover is at her mother's residence, in the Highland. Richard M. Carroll, Sr., joined the Hanlons on Friday night. Frederick Hanlon also made his first appearance on that evening.

Alfred Hanlon has been unable to appear, owing to illness. Patti will appear in Opera in the Mechanics' Fair Building in April. Pauline Mauriel (Nellie Woods) was buried from her father's residence in this city 11th.

Miss Mauriel had a brilliant future in store for her, as she was destined to become one of the best contraltos of the day.—Laura Joyce has been engaged to appear as Ruth (Pirates of Penzance) at Globe Theatre Monday next.

—Willie Edoun appears at the Museum for the Summer season of eight weeks.—William Warren has been reengaged at the Museum for next season, being his thirty-sixth at that establishment. During Mr. Warren's long engagement at the Museum there has never been a written contract between the management and himself, a few words spoken, a shake of the hand suffices for all.—J. B. Mason has also been reengaged for next season at the same theatre.—Mrs. W. L. Ayling, formerly a popular actress in this city, has been quite ill for some time in Chicago.

—False Friend is in rehearsal at the Boston Museum in which Fanny Morant will make her first appearance in many weeks.—Janauschek will pass the coming Summer in Europe.—George Kiddle plays Romeo to the Juliet of Mary Anderson next Saturday night.—Mr. J. Spies, the popular dramatic actor, favored me with a call last week.—R. J. Dillon has returned from Arkansas much improved in health.

## CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Barney McAuley, usually a profitable card, was certainly unfortunate in encountering exceptionally strong attractions during past week, and his business, in consequence, suffered materially. The nightly attendance, while appreciative, was, from a financial point of view, the reverse of satisfactory, the Opera Festival at Music Hall monopolizing the attentions and decauts of those generally patronizing the Grand. The familiar Messenger from Jarvis Section was retained on the programme until 17th, when Mayberry's Daughter was witnessed for the first time in Cincinnati, with Rachel McAuley in the title role of Dorothy. The event was memorable from the fact it constituted the artist's first appearance on the stage after her five years' absence. The new play is interesting in many respects, but the dialogue is at times tedious and the situations overdrawn. Lizzie Evans gave an intelligent rendition of Chub. The Troubadours, with Nat Salsbury and Nellie McHenry still to the fore, appear this week with The Brook programmed for the entire engagement. Robson and Crane are underlined for 27th, followed March 6 by the Emma Abbott Opera company.

Robinson's Opera House (R. E. J. Miles, manager): Tompkin's Boston Theatre company, under the immediate supervision of Fred Stinson, assistant manager, presented Youth in eminently satisfactory style to a series of sparse audiences. The troupe in its entirety is decidedly the strongest witnessed here this season, and such sterling people as George H. Griffiths, Mrs. Thomas Barry, Frazier Coulter and George R. Parks, are rarely found in traveling organizations of the present time. The mechanical effects were superb, and the fact was attested by the nightly encores accorded the many tableaux. It is to be hoped that the party will favor us with another visit, and receive satisfactory proof that Cincinnati can appreciate a meritorious play. W. J. Florence holds the boards current week, unaccompanied by Mrs. Florence, who is in the East under medical treatment. Mighty Dollar, Dombey and Son, Prof. Opstein, and Ticket of Leave Man, will compose the week's programme. Edwin Booth in a round of the legitimate follows 27th, and will in turn be succeeded March 6 by the Hanlon-Lees.

Heuck's Opera House (James Collins, manager): Smith and Mestayer's Tourists, with a partially remodeled play, wound up an eminently satisfactory week 18th, and "Mestayerically" quoting "are all right up to the present time." J. L. Long, of the original Tourists, is with the troupe still, and in addition to being a thorough artist, possesses a well-cultivated voice, which he uses to excellent advantage. The Daly Brothers are improvements on their predecessors, and attractive cards. Therese Vaughn (Mrs. Mestayer), Maggie Chambers, and Florence Kellogg are all voted acquisitions, and created favorable impressions. A large amount of business from Olivette and Patience was introduced with good effect. Frank Mordant is the attraction for present week with Old Shipmates, followed 27th by C. E. Ford's Comic Opera company in Patience.

Coliseum Opera House (James E. Fennedy, business manager): Despite the fact that the past week marked his third visit during the present season, Col. N. D. Roberts, with his H. D. troupe, terminated a remunerative engagement 18th. The olio department of the show admits of improvement, and several of the tricks have become monotonous, and new ones could be substituted to advantage. Tillie Van Buren, an old favorite with local amusement-goers, was cordially welcomed. The present week will be marked by a return to the vaudeville, in the shape of the London combination, Harry Miner's Comedy Four company is underlined for week beginning 27th.

Music Hall (George Ward Nichols, director): Mapleson's Opera company, supplemented for the occasion by Adelina Patti and Nicolini, packed this mammoth hall to repletion during every performance. Patti had been announced for appearance 14th and 15th, and the prestige of her name influenced the attendance to a large extent, and her failure to sing on former date was the source of considerable disappointment, more especially to visitors and pronounced admirers, who had invested from \$10 to \$12 in seats for the occasion. All sorts of speculations concerning the failure were indulged in, and not a few were uncharitable enough to characterize the action of the prima donna as a display of pique on her part consequent upon the partial ignominy of Nicolini's name in the week's announcements. However, her physician testified that Patti was suffering from acute laryngitis contracted in Detroit, and totally incapacitated from vocal exertion, and Faust, with Mapleson's company in the cast, was substituted. William Tell, 16th, was by all odds the most creditable rendition of the week, and The Magic Flute, 17th, the most unsatisfactory. While no one is disposed to question the strength of Colonel Mapleson's troupe as far as such artists as Minnie Hawk and Messrs. Campanini, Del Puente, Novaro, Monti and Galassi are concerned, there is ample room for improvement in the female portion of the company. Dora Hennings, who sang the title role in Fidelio 15th was enthusiastically received, and acquitted herself nobly. Patti, assisted by Nicolini, appeared 18th, in addition to one act from 11 Trovatore, rendered several concerted pieces in faultless style.

Items: Charles J. Crouse, the advance guard of Salsbury's Troubadours, arrived 14th, and has since been working vigorously for the benefit of his principals.—Manager Henry E. Abbey, who has been sojourning in this city since 13th endeavoring to mollify the aggrieved Patti, returns to the metropolis 16th accompanied by Andrew J. Dam, Jr. Several of our local scribes who sought to interview the manager are prepared to testify that he divided the remaining "damns" a la Captain Corcoran of H. M. S. Pinafore, between the captious Patti and the Cincinnati press.—Marcus A. Mayer, (who has piloted more combinations than any one man in the country), was in town with his chief, but as John K. Rogers had departed for Louisville prior to Marcus' arrival no blood was shed nor coroner's jury impaled.

The cordiality of the reception tendered Mrs. McAuley upon her appearance at the Grand 17th testified the high esteem of local amusement-goers, and was evidently highly gratifying to that deserving artist.—T. A. Daly, the actor who so cleverly portrays the porter's role with the Tourists, was suffering 17th from a severe attack of chills and fever, and it required no little endurance on his part to finish the evening's performance.—Lev. Steele, business manager of Skiff's New England Comic Opera company, now showing in the interior of the State, has severed his connection with the troupe and returned to the city.—John P. Smith will dissolve his copartnership with Wm. Mestayer in The Tourists at the close of the present season, and will star the Daly Brothers in a new Irish drama during 1882-3.—Oscar Wilde discourages at the Grand afternoon of 23d upon the English Renaissance.—Frank Gaylord and several members of the Connie Soagah combination, which recently disbanded in Indiana, arrived from Indianapolis 14th. Mr. Gaylord proposes an immediate reorganization at this point.—Frank H. Lovell, advance agent of Baker's New Orleans Minstrels, left the party in the lurch at Columbus, Ind., last week, taking with him all available funds. He is said to have originally hailed from Detroit.—Col. J. H. Wood, of St. Louis, has assumed the man-

agement of Baron Seeman, and with Harry Gilbert of this city, as avant courier, will take the magician to California and the Pacific slope, playing the small towns en route when opportunity presents.

## BALTIMORE.

Holliday Street Theatre (J. W. Albaugh, manager): Kirally's Black Crook closed a week's engagement on Saturday night. The Herzog of J. B. Roberts was well done. The ballet met with a cordial reception, the applause being particularly loud and prolonged on the first three or four rows of the orchestra. Hague's British Minstrels opened Monday night. Next week, Passing Regiment.

Ford's Opera House (John T. Ford, proprietor): Business light with the Galley Slave last week, Atkinson's Jollities opened Monday. Next week, Haverly's Mastodons, Academy of Music (Samuel W. Fort, manager): Frank Mayo appeared during the week as Hamlet, Virginia, D'Artagnan, Davy Crockett and Tom Badger. The audiences were small at Hamlet and Virginia. Davy Crockett is an individuality and familiar to almost every one. His D'Artagnan and Tom Badger were excellent impersonations. The Wilbur Opera company gave the Mascotte Tuesday night and will continue it throughout the week. Harry Brown, Lillie West, J. E. Brand and J. E. Conly assume their old characters. Susie Kirwin has replaced Louise Searle as Bettina. Mapleson's Italian Opera company 23d, 24th and 25th.

Monumental Theatre (Ad. Kernan, manager): The Rentz Santley Novelty and Burlesque troupe held the boards last week. Besides the specialties they gave a rather pleasing burlesque, entitled Haze L. Kirke, which introduced the full strength of the company. Hyde and Behman's Muldoon's Blunders combination opened this week.

Front Street Theatre (Daniel A. Kelly, manager): Sid C. France this week. Mr. France, though still bearing marks of his recent accident acted with his usual vim and spirit. Manager Kelley as Whoppers was very funny, and the rest of the cast good. Rose Laule opened for the week in the sensational drama, Strangers of New York.

Items: Mrs. Albaugh, mother of Manager J. W. Albaugh, died at her residence in this city at the advanced age of eighty-three. The party of amateurs who gave Patience several weeks ago in New York, repeated the performance here at the Academy of Music here on Monday night for a local charity. The audience was very large and everyone came in full dress.—Souvenir programmes were given out at the Academy of Music on Tuesday night.—J. H. Ryley, the original Bunthorne at the Standard Theatre, N. Y., came over to manage the performance of Patience Monday night.—Bartley Campbell was registered in this city on Friday.

## PHILADELPHIA.

Comley and Barton's Opera company appeared at the Chestnut Opera House on Monday night in Lecocq's new comic opera Manola, or Blonde and Brunette. The opera has lost much in the translation, but still there is much about it that is bright and entertaining. There are some very stale jokes and gags, but there are also, as an offset, some very good situations. The chorus is good and well-dressed, and the acting, with Catherine Lewis and John Howson in leading parts, gives the opera a certain snap and go. Without this the opera would fall pretty flat. The acting is much better than the singing, still the latter is more than passable.

The Hanlon Brothers appeared at the Arch on Monday in Le Voyage en Suisse. The original is as much superior to the garbled version which Smith and Mestayer tried to palm off in this city last season as Salvini is to Anne Dickinson. These gymnasts are Gymnasts with a big G. The comedy element which runs through Le Voyage en Suisse is a sufficiently strong thread upon which to hang the funny and marvelous feats of the acrobats. The Hanlons had a crowded house on Monday night.

Haverly has pulled down his sign limiting the Lights of London to the present week, and in its place appears the announcement: "until further notice." Manager Norton claims that 50,000 people have witnessed the play at his theatre, and reasons that it would be foolish to withdraw it as long as the rush keeps up.

Walnut: Neil Burgess appeared on Monday night as Widow Bedott. He was as funny as ever, and made the most of his part. George W. Stoddard took the part of the Elder. It is a very funny combination.

The other theatres this week deserve little attention. The Lyceum remains closed pending preparations to bring out Youth, and meanwhile Mr. Clarke is taking his company through the interior. The Eighth Street Theatre brought out The Streets of New York on Monday night, and

Grand Opera House (J. W. Norton, manager): One of the biggest engagements ever played in St. Louis was that of Edwin Booth just closing. During the week he appeared in Richelieu, Macbeth, Fool's Revenge, Hamlet, Iago in Othello, and Shylock. Prices were advanced during this engagement. F. S. Chanfrau in Kit 19th.

Items: Oscar Wilde lectures on Renaissance at Mercantile Library Hall 25th.—Strakosch's Opera troupe at Pickwick Theatre 16th, and matinee 18th.

## BROOKLYN.

Haverly's Brooklyn Theatre (E. S. Keys, acting manager): Haverly's English Opera company appears with three changes or programmes, opening on Monday night, with Patience. The Mascotte and Pinafore follow later in the week.

Park Theatre (Col. W. E. Sinn, manager): The old favorite, Maggie Mitchell, is playing an engagement this week. The advance sale for this engagement has been very large.

Academy of Music (E. A. Wier, manager): The Philharmonic concert on last Saturday evening, under direction of Theo. Thomas, was a treat for lovers of good music. Miss Annie Louise Cary was the soloist on that occasion. This week Jay Kial's company No. 2, is playing Uncle Tom's Cabin to large houses.

Grand Opera House (N. Norton, manager): The success attending the first week of Mrs. D. P. Bowers' engagement is encouraging as the house was packed at each performance. This week Mrs. Bowers will appear as Julia, in the Hunchback, and Lady Macbeth, supported by the regular stock.

Hyde and Behman's Theatre (E. C. Gooding, manager): Nick Roberts' H. D. is delighting large audiences this week at the above house. The company is a favorite one in Brooklyn.

Item: The difficulty between Eric Bayley and Col. Sinn concerning the production of The Colonel is to be adjusted in a Court of Equity before the play is produced at Haverly's. If Col. Sinn proves his claim of an oral contract Mr. Wallack will not appear again in the play.

## BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): All the Rage. The Galley Slave will be produced next week.

Broadway Theatre (B. R. Mayers, manager): Dashing Charley the Scout, for the coming week.

## COLORADO.

## DENVER.

Tabor Grand Opera House (W. H. Bush, manager): Fun on the Bristol 11th to a large week's business. Phosa McAlister 20th for two weeks.

## CONNECTICUT.

## BRIDGEPORT.

Hawes Opera House (Hawes and Keeler, managers): Wheeler and Wilson Band concert, 15th. Bunnett's Marvels, 16th, 17th and 18th. Bunnett's Ideal present the Chimes of Normandy, 21st. Sol Smith Russell, 22d. John A. Stevens has changed date from 20th to 24th and 25th.

## NEW HAVEN.

Carl's Opera House (Peter R. Carl, proprietor): Kate Putnam came 13th and 14th to very good business. Booked: Archibald Forbes lectures 21st; Boston Ideals come 22d; Sol Smith Russell 24th.

Grand Opera House (Clark Peck, proprietor): The McGibney family is naturally and musically a wonder; their concerts 13th, 14th and 18th drew immense houses. Booked: Stoddard lecture 17th, the next 22d; Bunnett's Wonders 23d to 25th.

New Haven Opera House (Minnie Cummings, lessee): A Noble Purpose company played here 16th to 18th; business fair.

American Theatre (Press Eldridge, manager): Business, as usual, averages good. Company No. 21 includes Leonard and Flynn, the Morrissey, Lew Baker, the Ordeys, Alice Adams, and Lotta Blanchard.

Items: Manager Buck, of Noble Purpose company was a resident manager here in 1885.—Fanny Buckingham's company at New Haven Opera House 22d.

## WILLMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): Mitchell's Pleasure Party to poor business. Booked: Hill's All the Rage March 1; John A. Stevens' Unknown 18th.

## DISTRICT OF COLUMBIA.

## WASHINGTON.

National Theatre (John W. Albaugh, manager): J. K. Emmet as Fritz, drew good houses last week. Kiraly's Black Crook this week. Mapleson's Opera company, 27th, 28th and March 1. Lawrence Barrett Dramatic Club in Merchant of Venice rest of week.

Ford's Opera House (John T. Ford, manager): Atkinson's Jollities to light business last week. Jefferys-Lewis in Two Nights in Rome this week. Haverly's European Mastodon Minstrels, 27th.

Capital Theatre (Jake Budd, manager): This week, the Horse Shoe Four combination.

Items: The Smugglers, by Washington Operatic Association, drew good houses at Lincoln Hall, 17th and 18th.—The printer made me say last week, "Miss Marguerite S. Saxton gave press reception to John McCullough." Prof. Philip Lawrence was the gentleman in whose honor the reception was given.—The Fisk Jubilee singers appeared at Congregational Church four nights last week.—Camilla Urso in concert at same place, 14th.—Cary and New York Philharmonic Club at Lincoln Hall, 15th; full house. Mrs. J. S. Powell, a fine contralto, had a benefit at Congregational Church, last week. She has accepted a fine engagement in Baltimore, to the regret of her friends here.

## GEORGIA.

## ATLANTA.

DeGives' Opera House (L. DeGives, manager): Madison Square company, No. 1, in Hazel Kirke 13th and 14th. Haverly's European Mastodons 15th and 16th. Oliver Doud Byron in Across the Continent 17th; Ten Thousand Miles Away with matinee 18th. Billed: Emma Abbott 22d and 23d; Geo. H. Adams' H. D. 24th and 25th; Kate Claxton 28th.

Augusta Opera House (N. K. Butler, Jr., manager): Aldrich and Parsloe in My Partner 13th. Kate Claxton 14th. George H. Adams' H. D. 15th. Haverly's Mastodon Minstrels 20th.

Springer Opera House (George J. Burrus, manager): Kate Claxton in Two Orphans 18th. Haverly's Mastodon Minstrels 17th. Booked: Frank Mordant in Old Shipmates

March 2; George H. Adams' Humpty Dumpty 7th; Bartley Campbell's My Geraldine 14th.

## SAVANNAH.

Theatre (H. C. Houston, manager): My Partner 14th and 15th gave entire satisfaction. George H. Adams' H. D. this week to good houses. Booked—Haverly's European Mastodons 21st and 22d; Emma Abbott 28th and March 1 and 2.

## ILLINOIS.

## BELLVILLE.

City Park (William Jungen, manager): The Harrisons in Photos 12th to fair business; entertainment good. Draper's U. T. C. company 20th.

## BLOOMINGTON.

Opera House (Tillotson and Fell, managers): Ben Maguire in Deacon Crankett 18th. Booked: Original Big Four Minstrels March 9.

Item: Tillotson and Fell have opened a subscription for seats for Edwin Booth.

## DANVILLE.

Lincoln Opera House (Leslie Davis, manager): Hermann, on the 13th, gave the best entertainment of the season to small house. Troubadours booked for March 7.

Gaiety (John Levy, manager): Is drawing good houses nightly.

## DIXON.

Dixon Opera House (J. V. Thomas, manager): Howorth's Double Grand Hibernica Dublin Dan Comedy company and True Mirror of Ireland 20th.

## LA SALLE.

Turner Hall: Neil Burgess' Widow Bedott company, 9th, to a very large house; the standard which Mr. Burgess has maintained needs no mention; we were pleased to see the old-time Chicago favorite, Miss Stoneall, with the company.

## PEORIA.

Rouse's Opera House (F. E. Pipe, manager): Howorth's Hibernica 15th; poor performance. The Madison Square company in Hazel Kirke 17th. Lotta and John McCullough are announced to appear.

## PERU.

Turner Hall (H. Henning, manager): Skeleton Hand combination, under management of Frank Link, 13th, to a fair house; play rather sensational.

High School: Slayton's English Bell Ringers, 13th, to a large house.

## QUINCY.

Opera House (Dr. P. A. Marks, manager): Madison Square company in Hazel Kirke 13th to largest house of the season, standing room being at a premium; the company is strong one throughout. The Harrisons in Photos 15th to good business; the singing, acting and comicalities of the company kept the audience in a continual roar of laughter. Haverly's Strategists 18th. Mahu's Opera company 21st and 22d. Deakin's Lilliputian Opera company 28th.

## ROCKFORD.

New Opera House (J. P. Norman, manager): Neil Burgess' Widow Bedott 11th to an \$800 house. Hyde and Behman's Novelty company 14th to fair business; performance good. Leavitt's Minstrels 20th. Litta Concert company 24th.

## SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): The Harrisons in Photos, under the genial Mart Hanly's management, 13th gave a splendid show to a large house. Haverly's Strategists 16th to good business. Deacon Crankett (first time in this city) 18th. Hazel Kirke 21st. Mr. and Mrs. Chanfrau 23d and 24th.

## INDIANA.

## COLUMBUS.

Opera House (John Doup, manager): Cal Wagner's Minstrels 9th to fair business; admirable performance. Anthony and Ellis U. T. C. 13th to large business; fair performance. Heywood's Mastodons 21st to fair business; poor show.

## EVANSVILLE.

Opera House (Thos. J. Groves, manager): Genevieve Ward in Forget-Me-Not 13th to a large and fashionable audience; performance first-class. Barry and Fay's Muldoon's Picnic 18th to a good house.

Item: The sale of seats for Edwin Booth's performance for the 20th amounts at this time to \$1,200.

## FORT WAYNE.

Academy of Music (J. Scott, manager): Two Nights in Rome 13th to a good house. Jefferys-Lewis as Antonia. Genevieve Ward in Forget-Me-Not 15th. Oscar Wilde lectures on "Renaissance" 16th. Edwin Booth in Hamlet 23d. One hour after the box office opened every seat in the house was sold.

## INDIANAPOLIS.

English's Opera House (Will. E. English, manager): The annual Carnival of the Maennerchor Society 17th was a decided success. The sale of seats amounted to at least one-third more than at any time in the past, and the character of the audience was excellent. The stage settings were the most beautiful ever seen in the city, and Manager English has received many compliments for his enterprise. The local feature of the week however was the benefit given Wednesday afternoon to the Indianapolis lodge of Elks, in which Annie Pixley appeared in M'liss. The sale of seats reached nearly \$1,000. During the second act Miss Pixley was presented with an elegant floral gift. M'liss was presented during the early part of the week to a heavy business. Miss Pixley is an Indianapolis favorite.

Grand Opera House (J. B. and G. A. Dickson, managers): Minnie Palmer in My Sweetheart played to such large business during past week that he will reappear in March. This week—Edwin Booth in The Fool's Revenge, Othello and Hamlet. Next week—Fanny Davenport.

Park Theatre (J. B. and G. A. Dickson, managers): Seeman, the magician, played to light houses during the week.

Item: The sale of seats for Booth, who appears at the Grand on Friday, Saturday and matinee in the Fool's Revenge, Othello and Hamlet, begun on Monday morning. There was a heavy rush and the business will be very heavy.

## KOKOMO.

Opera House (H. E. Henderson, manager): The Hyer Sisters in Out of Bondage 15th to big business. Helen Coleman in Widow Bedott 24th. Hyde and Behman's Muldoon's Picnic March 2; J. M. Hill's Deacon Crankett 14th; Gardiner's Only A Farmer's Daughter 16th.

## NEW ALBANY.

New Albany Opera House (J. Harbenson, manager): Anthony and Ellis' U. T. C. gave a pleasing entertainment 17th and 18th and matinee to packed house. Booked—Harney McAnley 23d in Uncle Dan's.

Item: H. M. Ellis, manager and proprietor of Uncle Tom's, left the party here Friday

to return to his home in Connecticut. Andrew Hathway takes Mr. Ellis' place during his absence. After the performance Friday night the company presented Mr. Ellis with a gold watch, chain and charm. Many people visited their fine palace car, which was to be seen during their stay here.

## TERRE HAUTE.

Opera House (H. M. Smith, manager): Herne's Hearts of Oak, with Florinde Arnold as Chrysal, 13th to an audience which filled every seat in the house; the receipts were \$849. Genevieve Ward in Forget-Me-Not 14th.

Atlantic Garden Theatre (C. D. Armstrong, manager): Business continues very good at this house.

Item: The receipts of the first day's sale of reserved seats for Edwin Booth amounted to \$1,100. He will appear 21st in Hamlet.

## VINCENNES.

Green's Opera House (Wm. Green, manager): Barry and Fay's Muldoon's Picnic 17th to moderate house; splendid performance. Booked: Haverly's Minstrels 25th.

Item: Manager Hayward reports large business the entire season.

## IOWA.

## BURLINGTON.

Grimes' Opera House (R. M. Washburn, manager): Madison Square company in Hazel Kirke 15th to large house. Lilliputian Opera company 21st and 22d.

Grand Opera House (Geo. A. Duncan, manager): Cartland Murray company week of 13th.

## CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): Rose Eyttinge in Felicia 11th to good house. Anna Dickinson in Hamlet 15th to good house.

## COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, manager): Smith's Double U. T. company 11th matinee to big business, and the evening entertainment to a crowded house. Receipts—matinee, \$125; evening, \$418. The formal reopening of Webb's New Orleans Minstrels 14th were greeted by a large and well pleased audience. They also played to good business 15th. The performance of the Heely Brothers, champion high kickers, was wonderful. Altogether the entertainment was of a good minstrel order, and will compare with the average of minstrelsy. The Clifford Dramatic company billed for 17th and 18th, with matinee; Anna Dickinson 20th.

## DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Rose Eyttinge in Felicia 13th to fair business; followed by Deakin's Lilliputian Opera company, giving good satisfaction. Boston Ideal company in Uncle Tom's Cabin company 20th. Seventh one of the season.

## DES MOINES.

Moore's Opera House (W. W. Moore, manager): Rose Eyttinge in Felicia 9th to good house. Phosa McAlister 13th and 14th to light business. Anna Dickinson in Hamlet 16th to the largest house of the season; gave good satisfaction. Boston Ideal U. T. C. company 21st. Leavitt's Minstrels 23d. Academy of Music (William Foster, manager): Nothing doing this week. Booked—Grenno Grand Concert company 24th and 25th.

## DUBUQUE.

Opera House (Dubuque and Waller, managers): Victoria Loftus and Blondes 13th. Rose Eyttinge in Felicia 15th to good business. Booked—Leavitt's Gigantheus 21st; Gardiner's Only A Farmer's Daughter March 3 and 4; Madison Square company in Hazel Kirke 8th.

Item: The Arbuckle Concert company have canceled with Library Association.

## FORT MADISON.

Concordia Hall (Charles Doerr, manager): Canfield and Lamont's H. D. 17th and 18th. Deakin's Lilliputian Opera company, 23d. Booked: Hamlin's Novelty company, March 2.

## MARSHALLTOWN.

Woodbury Opera House (Glick and Goodwin, managers): Phosa McAlister 11th to a poor house. Furnished Rooms 18th.

## SIOUX CITY.

Academy of Music (W. H. Grady, manager): Janet and Rice's Fun on the Bristol booked for 25th. Fay Templeton's Opera company March 3 and 4. Coming: Hazel Kirke and Draper's U. T. C. company.

## KANSAS.

## ATCHISON.

Corinthian Opera House (T. Mulverhill, manager): Florence Herbert Dramatic company to a good week's business; company fair. Smith's Double U. T. C. troupe, 23d and 24th.

## LAWRENCE.

Liberty Hall (J. P. Ross, manager): Alice Oates, 15th, in The Mascotte to fair business. She is sparkling and full of fun, and is making a hit in the West. H. B. Mahu's Opera in Patience, 16th, to a full house, doing good business.

Item: Charles H. Drew rejoined the Oates company at Denver after a protracted illness.—B. F. Schwartz is managing H. B. Mahu's Opera company in the West.

## LEAVENWORTH.

New Opera House (D. Atchison & Co., managers): Brooks and Dickson's World company, No. 3, 10th and 11th to large audiences. Alice Oates, supported by Charles Drew and a poor chorus, played Giroff-Giroff 14th to large audiences.

## MAINE.

## PORTLAND.

New Portland Theatre (Frank Curtis, manager): Edouin's Sparks 13th and 14th. Charles Postelle as Mrs. Partington 16th. Elwell's Minstrels 17th.

Item: Manager Curtis returned home 13th.—Alice Atherton's costumes in Sparks were the finest ever seen here.

## MASSACHUSETTS.

## CHELSEA.

Academy of Music (J. B. Field, manager): Willie Edouin's Sparks company played 18th to a very fair sized audience; gave good show; roars of laughter from beginning to end of the piece. Weber Concert 19th to light business.

Broadway Hall: Concert by the Redpath company 13th to very fair house. J. J. Hayes, dramatic reader, 21st; selections from Shakespeare excellent; business light.

## FALL RIVER.

Academy of Music (George Hackett, manager): Haverly's British Minstrels 14th and 15th to crowded houses; gave good satisfaction.—A metropolitan company in A Celebrated Case 17th and 18th to fair houses.

## LOWELL.

Music Hall (Simons and Emery, lessees): Haverly's Minstrels 17th. Booked: Mitchell's Pleasure Party.

Huntington Hall: Dion Boucicault in Sull-a-Mor 20th.

## LYNN.

Music Hall: An alleged Fifth Avenue company gave amateurish performance of East Lynne, 13th, to good business.

Item: The annual fairs of our numerous local societies tend much to the detriment of theatrical business, and many sterling attractions are giving us the cold shoulder.

## PITTSFIELD.

Academy of Music (C. P. Upson, manager): Janauschek, who was to have appeared 23d, for some unknown reason has canceled. Booked: Gus Williams in German Senator 25th; Jolly Bachelors 28th.

## NEWBURGH.

City Hall (George H. Stevens, agent): Fifth Avenue Comedy company 15th gave a very creditable performance of East Lynne to a fair business. Union Square company in A Celebrated Case 16th to a good but dissatisfied audience. Dion Boucicault, supported by a company under the management of Charles H. Thayer, 21st will present his new play, Sull-a-Mor; if the advance sale is any criterion they will be sure of an immense business.

## SPRINGFIELD.

Gilmore's Opera House (W. C. Lenoir, manager): Haverly's Minstrels 18th to a fine house. Janauschek 20th. Celebrated Case 22d. Booked: John A. Stevens 23d; Hartford Amateur Patience company 24th; Gus Williams 28th.

## MICHIGAN.

## ALBION.

Opera House (M. C. Moore, manager): Niel Burgess' Widow Bedott 14th to big business.

## DETROIT.

Whitney's Grand Opera House: Joseffy drew splendid audience, 13th, and entertained them royally; the verdict was that no more satisfying artist has ever played before a Detroit audience. Haverly's New Mastodons, 14th and 15th. The remainder of the week was devoted to Mlle. Rhea as Beatrice on two of the evenings; her finest work was done as Adrienne. This week, Mapleson's Opera company three nights and matinee in Lohengrin, Carmen, Faust and Aida. The advance take has been something remarkable. Annie Pixley as M'liss finishes the week.

Detroit Opera House: Genevieve Ward in Forget-Me-Not latter part of week. This week, Fanny Davenport three nights, mostly in the standard old comedies. Last half of week, Hearts of Oak.

Park Theatre: J. Z. Little in Against the World. This week the New York Celebrities will fill the bill.

Union Hall: Oscar Wilde made a dismal failure here Friday evening. Annie Louise Cary gives a farewell concert 25th.

Items: The reception given Mlle. Rhea by Mr. and Mrs. C. J. Whitney, Thursday evening, was the most brilliant social tribute ever given to an artist in this city, and I doubt if anywhere a more enjoyable occasion than this has occurred. The elite of this city were on hand to meet socially the artists they so much admired and enjoyed when upon the stage.—It is not generally believed here that Brooks and Dickson will give up the Detroit for next season.

## EAST LANSING.

Academy of Music (S. G. Clay, manager): Ada Gray in East Lynne to a crowded house 13th; Neil Burgess 16th to good business. Hyde and Behman and Fanny Davenport next week.

Opera House (Warren Bordwell, manager): This establishment will open for Spring season 20th with a variety company.

Item: Manager Clay, who has recently undergone the operation for cataract has so far recovered his sight as to be able to read print, and recognise his friends in the street. He had become almost blind.

## KALAMAZOO.

Kalamazoo Opera House (Chase and Solomon, managers): Mlle. Rents' Minstrels came 11th; fair business; performance good. Neil Burgess' Widow Bedott company 13th to large and well pleased audience. James A. Herne's Hearts of Oak company 15th; good house; company fair. Coming: Royal Bell Ringers 27th.

## LANSING.

Buck's Opera House (M. J. Buck, manager): Ada Gray in East Lynne 11th to splendid business; the company has been improved and strengthened since last here. Haverly's New Mastodons 16th. Herne's Hearts of Oak 20th.

## MINNESOTA.

## STILLWATER.

Grand Opera House (E. W. Durant, manager): The Holman English Opera company starring Beatie Louise King, in Mascotte 11th and Olivette 13th, to good business. Little Annie Bell and Ellie Lewis took the audience by storm in their specialties. Gulick's Furnished Rooms 16th to large house. Rose Eyttinge in Only A Farmer's Daughter 23d. Booked: Fun on the Bristol March 2; My Sweetheart 9th.

Items: The Holman English Opera company are on their way to Winnipeg, where they will play several weeks. Our manager expects to have them appear here on their way East, and a large house awaits them.—The Furnished Rooms company will play in the People's Theatre, St. Louis, March 5, week.

## ST. PAUL.

Opera House (Charles Hains, manager): Anna Dickinson opened in Hamlet 10th to a well filled house. Miss Dickinson, though suffering from severe hoarseness, made a very acceptable Hamlet, winning flattering recognition and applause throughout the play. Miss Dickinson, as Claude Melnotte, in Lady of Lyons, and Hamlet, 11th drew good houses. Carreno Donaldi Concert company 13th to a small but select and appreciative audience. Madame Carreno made a most favorable impression. Gulick's Furnished Rooms Comedy company 14th and 15th to good houses: the piece took well, and was greeted with uproarious applause. Rose Eyttinge in Felicia 17th and 18th. Only A Farmer's Daughter company (Adelaide Cherie) 21st and 22d. Booked: Fun on the Bristol company March 2, 3 and 4; Haverly's English Opera company 14th, 7th and 8th.

Items: The Furnished Rooms Comedy company close in Minneapolis 18th, and returns to Chicago. Mr. Gulick goes to take charge of one of Haverly's companies.—The Holman Opera company passed through St. Paul 7th en route to Winnipeg for a short engagement.

## MISSOURI.

## HANNIBAL.

Mozart Hall (W. D. Waller, manager): Hazel Kirke company 11th to large and fashionable audience, giving good satisfac

tion. The Harrisons in Photos 12th to fair house; "two hours of laughter." Duprez and Benedict's Minstrels 15th; H. B. Mahu Opera company 20th.

Item: Frank L. Bixby, manager Hazel Kirke company, has just secured seventeen of the best men from Hicks' Georgia Minstrels to go to New York for Gus Frohman's Callender Minstrels.

## LOUISIANA.

National Hall (James H. Rhea, manager): Duprez and Benedict's Minstrels 14th to an immense house.

## ST. JOSEPH.

Tootle's Opera House (C. F. Craig, manager): Cartland-Murray combination returned 10th and 11th to fair business. Sullivan's Mirror of Ireland 15th and 16th. Booked—Alice Oates 21st, 22d; Anna Dickinson 24th and 25th; Lotta 28th and March 1; Haverly's Strategists 3d and 4th.

## NEBRASKA.

## OMAHA.

Boyd's Opera House (K. L. Marab, manager): Mahu's Opera company closed a fairly successful engagement of three nights and matinee 11th. They gave Donna Juanita, Boccaccio and Patience. Of these Boccaccio was best liked, though Patience drew the largest audience. C. H. Smith's Uncle Tom company 13th and 14th to enormous business, the receipts first night being over \$700, at fifty cents a seat. The company, save Uncle Tom (Sam Lucas), was bad. Manager March benefits, with Fun on the Bristol for the attraction, 24th; Mr. Jarrett has promised a great bill of specialties in the steamboat scene. Leavitt's Gigantheus

# NEW YORK MIRROR

FOUNDED IN 1852 BY GEORGE P. MORRIS AND N. P. WILLIS.

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HARRISON GREY FISKE,  
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NEW YORK, - - FEBRUARY 25, 1882.

## Mirror Letter-List.

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Billini, Laura  
Bakwin, Ada S.  
Bower, Charles  
Brown, F. A.  
Bishop, W. H.  
Bangs, Frank  
Boudcault, Dion  
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Bonner, Robert  
Belmont, Grace  
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Barkley, John W.  
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Bishop Charles J.  
Baum, I. W. or L. F.  
Bishop, Charles J.  
Booth, Edwin  
Burton, Walter  
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Clark, May  
Cleveland, Emma  
Conners, W. M.  
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Elliston, Clara  
Emmett, J. K.  
Eytling, Pearl  
Edwards, Will.  
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Elliot, Wm. J.  
Foy, Martha  
Fiske, Moe  
Falkirk, H. S.  
Fryer, J. C.  
Farmer, Harry (3)  
Farrell, Minnie  
Field, Kate  
Greaves, Estelle  
Gunter, A. C.  
Garthwaite, Fanny  
Grua, Mr.  
Gothold, J. N.  
Goswin, L. L. (2)  
Hyden, W. E.  
Hutton, Ella  
Holloman, J. M.  
Hank, Minnie  
Harkins, W. S. (2)  
Harris, Hamilton (2)  
Howell, E. C.  
Hall, Florence  
Hanley, Matt  
Hazzard, Augustus G.  
Howson, Emma  
Hawley, Victor J.  
Jackson, Harry, Jr.  
Janatschek, Mimi  
Jones, Willie  
Jarret, H. C. S.  
Johnson, Col. Robert  
James, W. St. I.

The New York Mirror has the  
Largest Dramatic Circulation  
in America.

Mr. SHANKS called upon us yesterday requesting a flat contradiction of the absurd rumor that he has become a friend of the chief of the late "gang." He has simply got the latter where he wants him; he is still fathering five indictments for criminal libel against him; he has compelled him to print an abject apology for and retraction of two false and libellous articles; he will begin proceedings against Hart and Keller Saturday, and he intends to use the late chief for a convenient though wretched tool, to completely effect a vindication of the foul aspersions which have been cast upon his character. Does this look like a reconciliation?

The good old days of melodrama have come again, and we hope those who have cried for a change are satisfied with Lights & London running to \$1,200 houses at the Union Square, and Youth drawing vast crowds to the new Wallack's. But the old days have been improved upon. Now the villains, gunpowder and red fire are leavened by an æsthetic atmosphere of exquisite scenic display.

## Another Case for the Fund.

Last week poor Eliza Newton lay at the Morgue unburied. This week the family of William M. Morton, an old manager, are in such distress and destitution, suffering from cold and hunger, that their few remaining friends are forced to make an appeal to the profession through the press, and request that a benefit performance may be organized for their relief. If the Actors' Fund were in practical operation, the profession would not be worried and disgraced by such appeals. The friends of the Morton family would simply report the case to Treasurer Palmer, who would supply such relief as, in his judgment, seemed necessary.

There is no further need of arguing in favor of an Actors' Fund. Each one of these cases as it occurs is the strongest possible argument which can be advanced. Our work henceforth is, not to demonstrate the desirability of such a Fund, but to push forward, as fast as possible, the practical organization of all the details. We hope to receive, before going to press next week, the proceeds of the benefit for the Fund which J. K. Emmet and company generously volunteered to give at New Orleans; and, with the money in hand, the Fund can commence the beneficent mission at once. But we do not wish to move in this matter without having the whole profession behind us; and, therefore, we continue to consult the profession upon every point of our programme.

As no objections whatever have been made—indeed, we could not see how there could have been any objections—we take it for granted that the following appointments meet with the approbation of all concerned:

## THE ACTORS' FUND.

Honorary Treasurer:

MANAGER A. M. PALMER, Union Square, New York.

Board of Trustees:

MANAGER LESTER WALLACK, Wallack's Theatre.

MANAGER H. E. ABBEY, Abbey's Park Theatre.

REV. DR. HOUGHTON, Little Church Around the Corner.

HON. LEON ABBETT, 229 Broadway.

HON. W. H. WICKHAM, 31 Pine street.

We shall, therefore, call upon each of these gentlemen, and request his acceptance of the important trust for which he has been unanimously selected by the profession. We do not anticipate that any of them will decline so great an honor, and the publication of their formal acceptances is the next business in order. In the meantime, the brief, simple charter of the Fund will be prepared, and then the actors will be ready to take care of their own poor, sick and afflicted without any more appeals in the papers or separate benefits for each individual case of distress. Within a year, we believe that this Fund will be the most popular, both with the profession and the public, ever instituted, and we have already received proposals to assist at the inauguration of a similar Fund in England.

## The Death of Madame Celeste.

The decease of this great actress has been reported by cable, and the newspapers have published long obituary notices of her career. She died at the ripe age of sixty-eight. We recur to the subject here in order to inform the present generation of professionals, who know nothing of Madame Celeste except by dim tradition of the extraordinary honors of which this talented lady was well thought worthy. She, and not Benjamin Webster, was the real manager of the Adelphi Theatre, London, in palmy days. When she left it the theatre ceased to flourish, although Benjamin Webster remained the manager until he was driven first to Charlottetown, and then to bankruptcy.

Madame Celeste first came to this country a young girl, just graduated from the Royal Academy of Music, and entirely ignorant of the English language. She made a great success as a dancer, and married here a gentleman named Elliott, by whom she had one daughter, who was happily wedded eighteen years after to a Baltimore banker. Her second visit here was in 1833, when she was received like a queen. The military paraded to welcome her. She was made a citizen of the United States by special enactment of the Kentucky Legislature. President Jackson presented her to his Cabinet. In three years she realized a profit of over \$200,000. Her third visit was during our Civil War, when she found herself forgotten. The English public, although less enthusiastic, are more faithful, and down to her final retirement in 1874—she had taken as many farewells previously as Cushman—she was a popular favorite.

To the professionals of the present day the reception of Madame Celeste in 1833 sounds like a wild romance. Fancy the troops turning out to honor an actress

now! Fancy a President officially treating an actress like a foreign sovereign! Fancy crowds lining the streets to cheer her! We do not go into such transports nowadays, even over Madame Patti, who is one of those rare geniuses who bless the world not oftener than once in a century. We think that we have done our duty when we pay our money coolly to hear such a genius as Edwin Booth. Our ancestors were much more demonstrative over a Celeste, a Jenny Lind or a Forrest. Was it because the actors and singers were greater in those days, or is it because the present generation has grown blasé and cynical? This is a disputed question which we will not now attempt to determine.

## Gone, but not Forgotten.

Last week, as we briefly recorded, Richardson, the literary accomplice of his chief, in many of the latter's recent rascalities, skipped to England to avoid the consequences of his connection with that unutterable scoundrel. Richardson would have been thankful enough to escape in silence, but unfortunately his colleague, Randolph T. Pursey, was impudent enough to smuggle a complimentary farewell notice of him in the Star; and, lest that notice should deceive the profession in England, it is necessary for us to remind all Londoners of Richardson's real character and reputation.

The man whose pal and partner Richardson has been is the worst and vilest in America. Richardson's own record, from the time he was dismissed from the Tribune, for conduct not unconnected with the till, down to the day that he was allowed to leave the country for the country's good, is worthy of such a partner. When he presents himself among the professionals and journalists of London, remind him of his association with his pal, and avoid him like a pestilence. There are papers in London, like the Referee and Figaro, which keep the run of American affairs. We entrust to them the task of protecting England against this miserable man.

The Star, through its editor, and through Mr. Charles Millward, its London correspondent, is now more read and quoted in London than any other New York daily. For this reason its smuggled notice of Richardson might be misunderstood, and might gain him some introductions abroad. This misconception of the fellow it is every decent man's duty to prevent. Under ordinary circumstances, we should have let Richardson skip away without further mention; but he must thank his friend and admirer, Randolph T. Pursey, for this warning to English professionals and journalists. A mad dog cannot do more mischief than Richardson if he have the chance.

Now that the railroad pool is in operation and the various rates adopted have gone into effect, there will be less throat-cutting and more legitimate competition than formerly. All the trunk lines leading out of New York are in the combination, and no inducements for professionals further than the comparative speed, comfort and safety can be held out as bait. Twenty per cent. discount is the universal rule. In this mutually beneficial arrangement it will be well for managers and actors about selecting their routes of travel to bear in mind the manner in which certain roads treated them at the time when discriminations could be made. The Erie especially should commend itself in all cases where a choice of line can be made to any point. This company has uniformly treated the profession in a fair, businesslike and concessive spirit, and the General Passenger Agent, James Buckley, together with the theatrical agent, E. V. Skinner, have been unremitting in their efforts to place the benefits of their road at the disposal of the profession at rates oftentimes so moderate as to preclude profit. The record of these transactions should not be forgotten now that the Erie, as a protective measure, finds it necessary to make a combination with the other railway companies, by the terms of which they are tied down to the letter of the pool arrangements.

THE TWINS, Wheeler and Byrne, who not long ago appropriately dubbed each other "cur" and "akunk," have joined forces. We can imagine how two animals of these species find pairing agreeable.

DUFF'S SON-IN-LAW wanted to put his meddling finger into Manager McCaull's Apajune. The court, of course, decided against the interloper.

THE Hebrew element of our society has evidently been saving up its money for the advent of M. B. Curtis. He is "one of the chosen" as well as their chosen comedian.

MANAGERS are commencing to lay their plans for next season. The details are not much talked of yet, but a prosperous season is in prospect.

DECEY like Honesty is about the best policy, vide our business columns.

GORDON has seceded again from his old pal. Does he, too, like Richardson and Philp, meditate a trip (for health) to Europe? We should not wonder.

It is reported that Levy's lip is paralyzed. Nobody seems to have heard whether the affliction has extended to his cheek.

NEXT week will be a lively one in operatic circles. Gerster and Patti are big rivals.

## Personal.



MADDERN.—Minnie Maddern, John H. Havlin's new star, will begin her season the latter part of next August, appearing in a new comedy, by Charles E. Callahan, entitled Fogg's Ferry. She will be supported by a company of well known people. Miss Maddern is a daughter of the late Thomas W. Daving, Esq., and is already recognized as a clever actress. She has got a worker for a manager, at all events, and this is one important step toward success in the theatrical business.

BARRYMORE.—Last week in Chicago Maurice Barrymore received a third installment of offspring. It is a nice, clean little boy.

MCCAULL.—John A. McCaull visited Richmond, Va., last week, to bury his youngest child, which died recently in Baltimore.

FISKE.—Mr. and Mrs. Stephen Fiske entertained Mr. and Mrs. Fred De Belleville and Jennie Weathersby at dinner Sunday evening.

BAYLEY.—The dispute between Eric Bayley and Colonel Sinn respecting the production of The Colonel will be settled in Court on Friday.

SMITH.—John P. Smith will retire from The Tourists and manage the Daly Brothers next season. A new Irish drama is being written for them.

FORRESTER.—The eminent Professor Forrester begins his condensed History of the Early Stage this week. The opening paper cannot fail to interest our actors.

FISKE.—We regret to learn that Stephen Fiske is confined to his room by an attack of gout, and is obliged to do all his newspaper work by dictation, in the midst of the exquisite agonies of that painful disease.

SHANKS.—W. F. G. Shanks, of the Tribune, gained another substantial victory over the late "gang" in Brooklyn on Monday, and boldly continues his crusade, sustained by every honest person in this community.

BALFE.—Louise Balfé, a charming and estimable lady, was offered the part of Willie Spratley in Youth by Harry Wall, to play in Philadelphia. Miss Balfé declined it because she objected to acting a male character.

VIVIAN.—Charles Vivian, the dramatic critic of the San Francisco Chronicle, arrived Monday from Ireland, where he has been making a short sojourn. He will go to the Pacific slope after seeing his wife, who is in Troy.

SQUARE.—Monday was a very mild day, and it brought a crowd of actors from their hidden haunts to the pleasant Square. Like the amateur poet and milliner's show window, this is a striking sign of the near approach of Spring.

STEVENS.—R. E. Stevens cancelled his contract with Lawrence Barrett last Saturday. There has been some disagreement between the star and his manager. It is understood that Frank Farrell will take the vacant position.

LYON.—Dove Lyon was married last week to the daughter of a wealthy contractor named Clarke, whose family is related by marriage to Starin, the steamboat man. We congratulate the profession that Mr. Lyon is no longer a theatrical husband.

ELLISER.—Effie Elliser is getting some valuable free advertising in the papers from the fact that a number of ladies called at her hotel to beg the favor of a kiss. If a newspaper man tried that innocent little game the chances are ten to one he would be kicked out, sans ceremony.

CURTIS.—A capital portrait of M. B. Curtis, one of the youngest stars in the business, whose engagement at the Fourteenth Street Theatre bids fair to eclipse any of the attractions booked there this season, appears on our first page. His opening house was \$1,000, and Tuesday night an increase beyond this amount was taken in. We are as happy as Curtis himself that he has fulfilled our prophecy.

McVICKER.—Horace McVicker published a poem called "Is Life Worth Living," in a Chicago paper last Saturday. We commend the question to the attention of a certain bigamist, thief and perjurer, with the hint that we have a dagger, a rope and a bowl of poison to lend.

WEAK.—Already the weakness of Ada Rehan in Odette has been demonstrated by the announcement of a weak manoeuvre to relieve her of a strain she cannot bear by alternating Laura Joyce in the part, beginning next month. Isn't this counting chickens, etc.? Who is reckless enough to affirm that Odette will not be forgotten by that time?

PATIENCE.—Saturday matinee of Patience at the Standard drew the biggest house the pretty opera has known, yet the management will take it off Saturday night to produce Claude Duval Monday—in face of Patti and the Strakos opera. This is one of Charlie Harris' bright ideas. Patience and Claude Duval both stand a chance of being killed off now, because Messrs. Carte and Henderson intend alternating the two operas after the first week, giving the former Monday, Tuesday and Wednesday, and the latter during the balance of the week.

## Letters to the Editor.

Will you hear this letter with attention?  
As we would hear an oracle.

LOVE'S LABORS LOST.

MR. GARDINER AND THE CHICAGO CRITICS.

KINOSHA, Wis., Feb. 14, 1882.

MY DEAR MR. FISKE:

I find your paper has a large circulation through Illinois, Wisconsin and Iowa, so I beg space to deny a rumor that is current in this section.

I have never told anybody that I could have bought the Chicago critics for \$150, or for any other stated sum, although I was asked by newspaper men in Beloit and J. Nesville why I did not pay the usual tribute to the press for new plays in Chicago, and when I protested ignorance of such a custom, I got a laugh in response.

It seems to be an understood thing that five critics in that city get \$25 each, and the agent who acts as go-between receives the same sum. But in justice to the gentlemen in question I must say no agent or other person claiming to represent the press approached me directly for money during my stay. Nearly every newspaper man I met in this section has something to say about the scheme, and wonder that a manager of my experience should not have considered the voice of the Chicago papers worth \$150. Certainly I do not underestimate the power of the press, and I have been most careful in speaking of the treatment of my play and company in Chicago, denying most emphatically the statement that it was in my power to buy them up. The only colorable remark regarding this that I have made is simply: "I do not think the critics meant what they wrote. They must have had covert reasons of their own for the attitude they took."

When the Western men see Only a Farmer's Daughter, they are indignant at the Chicago criticisms, as you may see by the clippings I enclose. They say it was a disgrace to American Journalism. But I defy anyone to accuse me directly of saying anything on the subject, beyond the remark above quoted, previous to the writing of this communication.

Our business is enormous, and the press seems to try and say the pleasantest possible things about us. Only a Farmer's Daughter has received the endorsement of all the leading critics of America except in Chicago, and that a united attempt to condemn it there should occasion a good deal of scandal and adverse comment is not strange. But I assure your readers I am not doing the talking!

Very respectfully,

C. R. GARDINER.

THE PIONEERS.

WASHINGTON, D. C., Feb. 17, 1882.

EDITOR NEW YORK MIRROR:

SIR:—Our benefit for the Fund takes place Wednesday afternoon, Feb. 29. You have us a week too early. I hope to have your figures far behind (\$500 I think you said). However, I will not boast until we play! I feel a little pride in being able to produce such results, for I'm sure our example will be followed till the Dramatic Fund is, as it ought to be, the pride of the profession. It should not be forgotten either, that THE MIRROR was the mover of what promises to be the greatest benefit the dramatic profession ever has done itself.

When you hear from me again I hope the news will astonish you. I think your selection of directors is wisely made.

Yours respectfully,

WALTER STANDISH.

J. K. Emmet Co.

A SUGGESTION.

ST. JOSEPH, Mo., Feb. 13, 1882.

EDITOR NEW YORK MIRROR:

There seems to be a general desire on the part of the profession to see the Actors' Fund a reality, but all are apparently too modest to be the first to step in the ring.

When a horse balks, you know there are always plenty of infernal idiots who line the gutters and suggest measures for making him go. Like them, I have an idea by which possibly the A. F. can be made to go. It is this: Supposing a little circular be stricken off something of this character:

EDITOR NEW YORK MIRROR: You are hereby authorized to announce that we will on the — day of —, 1882, give one performance, the gross proceeds of which we will remit to Mr. A. M. Palmer as Manager of the Actors' Relief Fund, he to deposit the same to the credit of said Fund until such time as a permanent organization can be effected, and the necessary administrative officers duly elected.

Signed by the company and manager. This is the idea. Let one of these circulars be sent to each stock company and traveling combination, and when the fraternity can point its finger to a cash credit of \$50,000, you can bet half of it that something will be done P. D. Q., or you can shoot a WESTERN CORRESPONDENT.

## The Usher.



In Ushering  
Mend him who can! The ladies call him, sweet,  
—LOVE'S LABOR'S LOST.

Although Florence has not stopped acting yet, he is likely to do so before the season is over. The wife of his bosom and partner of his joys has been so ill as to preclude her appearance, and jolly William himself cannot be comforted because of a serious disarrangement of his speaking apparatus. The vocal chords "have gone back on him," as he expresses it, and his voice is rendered very uncertain in consequence. The honorable gentleman from Cohasset will probably be obliged to take a greatly needed rest, and his friends will be melancholy until the treacherous organs are brought into condition again. Florence has been before the public over thirty years—a long career. Time *fugit* just as fast with the merriest as the soberest of us.

Words of encouragement from esteemed contemporaries are always pleasant, and often a journalist's vain pride impels him to reproduce such sentiments so that his readers will share more or less in his pardonable weakness. Therefore it is, from time to time, the good things said by the numerous papers that speak up for THE MIRROR find their way into these columns. The Bridgeport *Eagle* of a recent date says: "The Actors' Fund is a grand idea. Keep the ball rolling until it is firmly established." This is very pleasant and assuring, but the *Eagle* adds: "To Mr. H. G. Fiske is due all praise for originating the plan." Now, this enables the gentleman alluded to to make a brief explanation, in behalf of THE MIRROR and himself. Neither wishes any praise or credit for advocating a movement that is certain to be followed by great good to the profession; neither claims more in the premises than the happy consciousness of having performed a necessary and serious obligation to the class whose interests it is their privilege and business to conserve in every direction, and both will rejoice when the Actors' Fund is a reality, working powerfully to relieve suffering, destitution and indigence among the ranks of American actors.

It has been contemptuously stated by enemies of the Fund and the profession that this project, and all similar projects, will fail on account of total lack of *esprit du corps* among theatrical folk. This is false. It was only necessary to make one strong appeal and they answered our call. Miss Davenport, Mr. Emmet, and others, have set the wheel in motion. Mr. Tucker, the proprietor of the principal theatre in Raleigh, was the first manager to offer his house for a benefit, and the first company playing there will doubtless make good use of the opportunity. Mr. Tucker's example will be followed by many other provincial managers, Mr. Connor, of the Royal Opera House, Toronto, having demonstrated this by giving his theatre for the same purpose. To say that the profession lacks a benevolent spirit of action is thus proved not only premature but maliciously untrue.

John Howson, Mrs. Howson, Marie Jansen, W. J. Cambell, Frederic de Belleville and Tom Webber gave Fred. Leslie his send off by the *Celtic* last Thursday. Rather a good impromptu was got off by Leslie as a load of letter bags, from the Post-office, was backed up to the side of the ship, and a brawny sailor asked the ladies to stand aside and clear the gangway. "By George," exclaimed Leslie, as the fluttering Jansen and indignant Mrs. H. obeyed orders, "I have heard of such a thing as *place aux dames* in France, but here the ladies must give way to the American mails."

This story comes from Boston: General Dan Macauley, not unknown for a famous Indiana anti-Supreme Court decision, as well as for a theatrical experience, Rev. Nasby, of Confederate X Roads, and Earl Marble, the editor of the *Folio*, stood in the outer lobby of the Globe Theatre in Boston not long ago, when Charles H. Hoyt, the dramatic critic of the *Boston Post*, and author of Gifford's Luck, came briskly in, neatly attired, with gloves on, and a natty cane in his hand. He held out his hand to Marble as he passed by, who took a step or two along with him, and said, *sotto voce*: "By the

way, Hoyt, let me introduce you to Nasby. You are both good Democrats, you know." "Which is Nasby?" asked Hoyt, looking first at the tall, fine looking figure of Macauley, and then at the short one of Nasby, whose attire is almost as careless as that of a tramp. Marble designated which was which, and Hoyt gave one sharp "aesthetic" look at the person he had doubtless taken to be a "bummer," and said: "All right, I'll be out in a minute." But the "minute" was a long one. Hoyt must have found the performance in side more interesting than he expected, or else made his exit at the Essex street entrance, for the trio saw no more of the *Post* humorist, and the "brother Democrats" are as yet unacquainted.

The sensation of reading one's own obituary is not always pleasant, but it seems to have been otherwise in the case of my Cincinnati correspondent, James McDonough, whose death was announced in the last issue. Bright and early Friday morning the following dispatch from the dead man was handed me:

CINCINNATI, Feb. 17, 1892.

EDITOR NEW YORK MIRROR:

Obituary just received. While gratified by your esteem I prefer to still live and represent THE MIRROR. A party named McWade, who was your correspondent several years ago, died suddenly Sunday, 12th inst., which doubtless originated the report of my demise.

JAMES McDONOUGH.

A wire from the grave could not have been more astonishing than this message, coming as it did only two days after I had tucked Mr. McDonough snugly away on paper, and covered him with a post-mortem puff. But I am glad he still lives, for personal as well as selfish reasons, and I don't take back a word that I said against him last week. After all, there's nothing like a mortuary experience to teach a man how he stands in the estimation of his friends.

The following anecdote of rural simplicity has been stuck on my mem. book for a month, awaiting a chance to be squeezed in. It won't do to keep it any longer—for good stories, like good meat, cannot safely be preserved forever—so here it goes:

Louis Aldrich and Charlie Parsloe played My Partner in Canton, O., some time since. As is usually the case in small towns the stage carpenter could not be interviewed until just before time to begin the performance. Parsloe as stage manager was busy picking out from the scanty stock of scenery and "props" enough material to produce the piece in as decent a manner as possible under the circumstances—in the course of which occupation he called out: "Now then for your 'set rocks!' Have you got any set rocks?"

"Only one," was the reply.

"Well, then, get it out, and let's see it. Come, hurry up!"

The carpenter summoned the four boys who were on the stage, and Parsloe went on pulling out the wings and flats. He had just picked out a "chamber set" for the last act when, hearing a tremendous noise, he looked around and saw the five men struggling on to the stage with some enormous, unwieldy object, which took their united strength to carry. As soon as he recovered from his astonishment, Parsloe exclaimed, pointing to the big incumbrance:

"For Heaven's sake, what's that?"

"Our set rock," said Mr. Carpenter. "It has never been used but once before, and that was last week, in a gypsy scene."

It was indeed an enormous stone, weighing nearly seven hundred pounds.

I would suggest to Mr. Caverly of the *London Theatrical World*, and Mr. Breeze of Detroit "*Chaff*," that when they reproduce several cuts from this paper, without so much as "by y. ur leave," they are testing forbearance a trifle too much. A word to the wise newspaper man is sufficient.

The *Referee* of London thus comments on some fine work of the wittiest of American writers: "Stephen Fiske, who is now most admirably editing the *New York Star*, has been treading on the toes of the Apostle of the Lily and the Sunflower, and Oscar has described his method of doing him a turn as 'very curious,' contrasting it with the 'charming' way in which he was treated by a reverend editor of another paper. The reverend one gave him a dinner. Fiske gave him notoriety, publicity, popularity, and published his address, so that all the pseudo fashionables could call upon him and buy tickets for his lectures. 'Our way,' says Stephen, 'will provide him with many good dinners after the reverend ones is digested and forgotten.'"

The strait-laced *Tribune* appeared Sunday with an announcement of an operatic performance by the Ideals that afternoon and evening at Booth's! Was this an error, or is the highly proper and law-abiding *Tribune* about to advocate Sabbath amusements?

A *Herald* "personal" Sunday, paid for by a young man who earnestly desired the acquaintance (if not married) of "a blonde young lady in the ballet of Manola, dressed as page; wore light hat, large brim; red head,

scarf; large white, low neck, sailor collar; green tights; stood second from end, left side stage, viewing from audience," certainly deserves the heart and hand of the gorgeous, red-headed, large, white, low-necked creature, if so much loveliness has not already been singled by a being who could appreciate it. Whatever may be the advertiser's merits, he certainly should receive recognition for his wondrous talents in the whole sale application of commas.

The Chief of the Brooklyn Fire Department is directing his attention to some of the unsafe churches across the river. He says the Lee Avenue Baptist Church "is nothing more nor less than a tinder-box." This action of Chief Smith coincides with THE MIRROR's suggestion that the houses of worship, as well as the theatres and other buildings where large bodies of people congregate, should be inspected—for this are there Fire Department chiefs. Else why should they exist, unless, as Philosopher Jack sagely remarks to the keeper of Marylebone workhouse, in Lights o' London, "saich coves as we makes sich coves as you."

Joe Polk's original aesthetic joke, first published in this department, has been the rounds of the press and made a tip to England into the bargain. It comes back via the *London Figaro* with an addenda, which may or may not be far fetched. In the town that "raised" Farnie, however, that adjective may be considered just a little too emphatic. "It is a popular error," says the *Fig.*, "to suppose that the first mention of aestheticism in the Bible was when Balaam made his ass 'to utter': there was that 'two-two' procession out of the Ark, you know. And when the evening and the morning were the first 'day-do,' you remember that?"

I noticed some peculiar mispronunciations in Youth. Mr. Tearle accented "martinet" heavily on the first syllable; Mr. Gilbert shortened "millstone" into "millstun;" Miss Coghlan said "swarry" when she meant *soiree*. All her French, by the way, was execrable. Shall I send you a *Fasquelle*, Rose?

## Traveling Companies of '81 and '82.

The theatrical combinations on the road are, for the most part, headed toward New York now. For an obvious reason they seek to close their seasons as near the metropolis as possible, and the days are hard by when the manager will say: I have no pleasure in them. Lent is more generally observed in the provinces than in the city, and the first sufferer—of the years marked A. D., of course—is the theatre manager. There are many cities whose Lenten observances are so well known to old managers that the Methodists and Presbyterians of their number avoid them with precision and cause. Among these cities Baltimore is chiefest. New Orleans is eminent, Richmond, Charleston, Montreal and Quebec are in the front rank, and a hundred others have place. So one may say that the beginning of Lent marks also the beginning of the end of the season on the road.

Already the traveling managers and agents have begun to look about for next year, and the increased presence of that fraternity on the streets day by day indicates that their cares are now as much for the future as the present success of their migratory projects. The season on the road has been very successful. Some companies have been stranded, disaster marked others for its own but delayed execution until a dilatory prosperity came to carry them through to the end, alive if not healthy. Some companies have had exceptional success. The ventures of the Madison Square Theatre have reaped abundantly. The Hazel Kirke company, No. 1, led by Effie Ellsler and the veteran Coudlock, has had an ovation as they traveled. Fanny Davenport, Mary Anderson, John McCullough, Lawrence Barrett, and the traveling spectacles of Michel Strogoff and The World, have enjoyed the fruits of success in a marked degree. Opera and negro minstrelsy have trodden flowery paths of success, while Barlesque alone seems not to have found the reward that merit of its presentation this year did not demand.

Taken full and large then THE MIRROR reflects smiling faces when held for the travelers of '81 and '82. If among the congregation there are a few with downcast visages, the general hilarity of the majority has the benefit of contrast, and all are thankful that there are not more. These facts are only general. It is of interest to have a few of a more particular nature. So a reporter finds his way to the office of the managers of the traveling companies of the Madison Square Theatre and interviews Daniel Frohman. The questions and answers fly fast between:

"What is the record of the year?"

"Indubitably superior to our wildest wish."

"How many companies have you now?"

"Six going, a seventh prepared, an eighth ready. One a German company to play Hazel Kirke. 'Dear little Hazel Kirke, though I can scarcely tell why.'"

"Going to play it in Greek?"

"Most indubitably and unmistakably I answer no, sir, and with feeling."

"The Professor will be continued?"

"The demand for intellectuality throughout the land is such that there may be another Professor called to the ethical chair whose duties shall be co-equal and co-existent to and with the eminent pillar of knowledge now distributing himself at stated intervals in the country. Of The Professor I may speak in the language employed by Tennyson in The Brook: 'He will go on forever.' The associate Professorship is not yet decided upon. We manage our business for all our companies from this office. We are looking for 1883 now. Hazel Kirkes in indefinite numbers shall traverse the land next season. The Professor will also wander, perhaps two of him may, and Esmeralda, when it shall have attained the proper prestige, shall go out upon the earth. Our own observation is that the season on the road has been a successful one—very. Our experience indubitably, unmistakably and unquestionably points as unerringly to even more emphatic conclusions."

Just at this moment other Frohmans entered the room, and seeing that some ceremony was about to go forward, the reporter heard the opening chant of the soldiers' chorus in *Patience*. The rich diapason of the basses harmonizing in delightful accord with the shrill crescendo notes of the tenors. The words were applicable, and as follows:

We're the Frohmans of the Square,  
All leagued in Hazel Kirking;  
Upon the road we are  
Good shekels just a-jerking.  
To get more we're intent,  
That object now our aim is;  
The chances are we will—  
Our failures few our pain is.

Bartley Campbell was the next of the managers visited. He was found among the nice green pictures of My Geraldine in the Gilsey Building, and from the thinly supported altitude of his intellectual summit he spoke to the reporter below.

"Well," said he, "sometimes up and sometimes down, see? You know how it is, eh? hey? But I have been extremely successful, see? Galley Slave, you know, eh? has never had such a success as this year, see? My Geraldine is coming on strong. It played to tremendous business at New Orleans last week. Simply tremendous, see? see—eh? It's coming North now. See? The Galley slave opens in Williamsburg next week. We close our season on the 13th of May. Eh—see? I have done very well."

"Any new plays this year?"

"Hi y! Yes, indeed; two. The White Slave, a melodrama, and Daughter of Bohemia. I'm going to put them both on the road, too, and keep the Galley Slave on, too. See? The Galley Slave is now playing in Germany in German, in Australia, in England, and North Carolina. See—eh?"

Mr. Campbell's interjectory use of "see," "hey," and "eh," was so defined in his conversation that the interviewer, regarding them as some mystic something or other of great importance, has reproduced them as one of the elemental parts of the information gleaned.

## One of the "Cattle."

Harry Pitt of Duff's Theatre is dangerously ill of rheumatism. In fact grave doubts as to his recovery are entertained. He is delicious part of the time, and is not seen by any of his friends. His wife, Fanny Addison, and Doctor Robertson, the theatrical physician, are bestowing upon him every possible care, but Mrs. Pitt's duties at Wallack's where she is acting the part of Mrs. Walsingham in Youth, deprive her of giving her husband the time and attention which are so necessary at this time.

All of Mr. Pitt's friends have called and offered their condolences and services, but unfortunately the sick man's condition is so critical that the doctor thinks it best to maintain absolute quiet, fearing undue excitement which might result from seeing a number of people.

Mr. Pitt played in Odette on the opening night, although his condition was even then painfully apparent to the audience. He struggled bravely, however, and under existing circumstances may be said to have acquitted himself surprisingly well in a trying role. Notwithstanding that his illness increased, and the inflammatory rheumatism, from which he suffered acutely, rendered work torture, he hobbled through several performances at the sacrifice of great physical suffering. Indeed, Dr. Robertson said: "It is as unwise for Mr. Pitt to act in his present state of health as it would be for him to attempt to fly to the moon. He is a very ill man, and I consider him a fitter inmate of his room than to be exposed to the draughts of the theatre."

During this time Duff's sneaking son-in-law sent Pitt a number of heartless and brutal letters, one of which requested him to dispense with the use of the cane which the actor was obliged to support himself with while playing. "These letters," said an intimate friend of Pitt, the leading man at one of the principal up town theatres, "were shamefully cruel and heartless. I have seen them, and I assure you they, in substance and wording, are such communications as you and I would not insult a servant by sending to him."

Mr. Pitt, of course, was unable to play his part without the aid of a cane, and he retired from the cast. The son-in-law substituted

another actor for the role, and immediately stopped Mr. Pitt's salary. Since then he has not sent even a message to his late leading man making inquiry as to his condition.

Now, we print these facts, not because Duff's son-in-law has transcended any of the prerogatives of a manager in taking this course, but simply as an illustration of the fashion in which he treats, and has treated the miserable beings who are unfortunate enough to be driven to him for employment. There is no doubt Duff's son-in-law had the legal right to request Mr. Pitt to play his part without the aid of a cane, but considering the illness of the actor—who was performing not only at the sacrifice of personal pain, but at the risk of actual death, in order not to disappoint his manager, and thus make the failure of a new play absolute certainty—considering this, we say, every professional who has a spark of manliness in his breast will agree with us that Mr. Pitt's cane should be broken to atoms over the contemptible son-in-law's empty cranium. There is no doubt either that Duff's son-in-law had the right to stop Mr. Pitt's salary when he was compelled to go out of the cast. The same right belongs to the Government when a man in its service falls ill; but the Government, corrupt as it may be in some respects, does not choose to exercise it. No manager of decent proclivities would stop the salary of one of his company who has fallen sick in his service. Nor, again, is there any doubt that Duff's son-in-law has the right to leave his leading actor to die neglected; but would Mr. Wallack, Mr. Palmer or Mr. Frohman struggle to uphold this prerogative? We would stake our all on a negative answer to this question.

Putting the best construction that charity will permit upon the behavior of this fellow, who cannot with truth be called a manager, in all the dignity and liberality which that word implies, towards one of the gentlemen in his employ, it is something which can be contemplated only with supreme loathing and disgust. It was worthy of such a low, groveling nature, deficient in all the good attributes of humanity. If public scorn could impregnate the barrier raised by his gross egotism and sensuality, he would have jumped into the Hudson River and rid the earth of as vile a creature as ever disgraced the fair name of an honorable profession long ago. The man who openly flaunts a person, whose character certainly is put in question by the connection, before the face of a tolerably moral community, whose career is clouded by the most despicable and disreputable associations, who brings discredit upon a good and great profession by the scandal to which he gives rise, who boasts that his actors are "cattle" to be goaded, yoked or driven at his own sweet will, who refused to endorse the Actors' Fund because "he had no interest in actors," who opened his theatre on the "holiday" night of our martyred President's funeral in violation of the managers' agreement, who mightily tempts people to destruction by inviting their attendance in a building which has been condemned by the Fire Inspector as unsafe and a "Rookery," who has made himself the object of honest men's contempt by repeated transgressions of those moral laws which bound the being of an honorable gentleman—could such a creature, with such a record, be expected to possess any feeling for a dying man who had faithfully served in his employ?

No; but we earnestly hope when Duff's son-in-law is in a like condition he will repent of his sins—we cannot truthfully specify them as crimes—and be not made to feel the cruelty and neglect he has practiced upon Harry Pitt, his leading man.

## A True Story.

This is a true story. It is not told to illustrate the value of any one man's opinion about another.

Horace McVicker, son of his father, of Chicago, aspired to act. He did or did not, but the struggle took place on his father's boards in the howling wilds of Chicago. Ned Thorne was the leading man. The support he received at the hands of McVicker, aspirant, found not favor in his eyes. His opinion was unprejudiced, of course, for the identity of McVicker *filis* was concealed by an assumed name. McVicker *pere* wanted to know what Thorne thought of the piece. Thorne said it was spoiled by the novice who doubtless was a nice enough young fellow, but he assuredly could not act and never would be able to. There was a change in the cast and the days slipped by till the Summer time, and the Union Square company came to Chicago. These are two tremendous events in the yearly history of the provincial village. Meanwhile Horace McVicker had learned of the opinion entertained by Mr. Thorne. One day Horace came with friends from the Owl Club to the Palmer House to get a palatable glass of liquor. The reason of the migration was and remains obvious. There they met the two Thornes, Charles heading the Union Square company, Ned just closing at McVicker's. Then took place this introduction conducted by Mr. McVicker.

"Gentleman, Mr. Charles Thorne, of the Union Square company. Mr. Thorne, Mr. Allen, Mr. Hopper and Mr. Campbell; and, Gentlemen, I needn't name you over to introduce Mr. Ned Thorne, brother of the actor."

This was or was not revenge. But it is true.

## PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

## ITHACA.

Wilgus Opera House (H. L. Wilgus, proprietor): Hill's All the Rage 13th. Julia A. Hunt in Florine 14th. Thomas W. Keene in Richard III. 18th.

## JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Madison Square Theatre company in Hazel Kirke 14th gave a fine performance to packed house. George Holland in Our American Cousin 16th to good business. Booked: 100 Wives combination 20th; Hyer Sisters Colored Opera company 22d; Philadelphia Patience company 24th; Leavitt's Rentz-Santley combination 27.

## ONEIDA.

Oneida Opera House (Captain Remick, manager): All the Rage 16th. Booked: Thorne Bird combination in the Two Orphans 22d; B. W. P. and W. S. Minstrels March 16.

Devereux Opera House (M. Carana, manager): A Celebrated Case will be produced at this house by Crossen's combination 24th.

## OSWEGO.

Academy of Music (W. B. Phelps, manager): The Twelve Jolly Bachelors, by John A. Stevens' Comic Opera company 16th drew a small house. The Madison Square Theatre company in The Professor 17th delighted a large house. The Kingsford Band concertize 21st.

## OWEGO.

Wilson Hall (S. F. Fairchild, manager): Grinnell and Billings' combination played My Wife 16th to poor house. The Madison Square Theatre company No. 4 played Hazel Kirke 18th to largest house of the season. Booked: Katherine Rogers 24th; Pat Rooney 25th.

Item: Georgia Cayvan is playing Hazel Kirke with company No. 4, while Anna Boyle is resting.

## RICHMOND.

Baum's Opera House (Louis F. Baum, manager): The Madison Square Theatre company in Hazel Kirke 17th to big business.

## ROCHESTER.

Corinthian Academy of Music (Arthur Leuthefeld, manager): Stevens' Jolly Bachelors company 13th and 14th to good houses; The Professor 16th; Rice's Evangeline combination 17th and 18th drew fairly good houses, appearing in Evangeline and Babes in the Wood; Mr. and Mrs. George S. Knight 20th, three nights; Mapleson's Opera company 24th and 25th.

Grand Opera House (Jos. Gobay, manager): Hyde and Behman's Muldoon's Picnic combination 18th to a packed house. Booked: Gus Williams 20th, three nights; Nat C. Goodwin 23d; Buffalo Bill 24th and 25th.

Item: Phil Lehnen, lessee of the Grand, will retain Manager Gobay to look after his interests, and the local management of the house. Mr. Gobay has made many friends since his residence in our city, and we congratulate Mr. Lehnen upon his wise selection.

## SYRACUSE.

Grand Opera House (P. H. Lehnen, manager): All the Rage to fair business 14th. Jolly Bachelors to good business 16th. Milton Nobles in interviews 18th. Mr. and Mrs. Geo. S. Knight 17th and 18th with matinee in Baron Rudolph. This week T. W. Keene in Richard III. Richelieu. Fool's Revenge and Macbeth for three nights and matinee.

## TROY.

Griswold Opera House (S. M. Hickey, manager): Mr. and Mrs. George S. Knight 18th, 14th and 15th to poor house. Crossen's Celebrated Case company 16th, 17th and 18th. The Jolly Bachelors company 20th and 21st. Madison Square Professor company 23d and 24d. Hoey and Hardie's Child of the State combination 24th and 25th. Banker's Daughter company 28th and March 1.

Rand's Opera House (Preston and Powers, managers): Cole's Military Drama 61-63 15th to 18th. Leavitt's Minstrels 23d.

## UTICA.

Utica Opera House (Theo. L. Yates, manager): Grinnell and Billings' My Wife combination 13th and 14th; Mr. and Mrs. George S. Knight in Baron Rudolph 16th; Corinne Merriamakers in the Magic Slipper and the Marquette 17th and 18th. Booked: The Professor 20th; Madison Square company 22d; A Celebrated Case by the Union Square company 24th; Gus Williams in Professor Kesser.

## NORTH CAROLINA.

## GOLDSBORO.

Messenger Opera House (J. A. Bonits, proprietor): George H. Adams' H. D. company 11th to a large audience. Colonel Robinson's H. D. 18th. Madison Square Hazel Kirke company booked for March 2.

## RALPHIGH.

Tucker Hall: Col. Robinson's Humpty Dumpty company 21st. Madison Square combination in Hazel Kirke March 1.

## WILMINGTON.

Opera House (George K. Dyer, business manager): The Banker's Daughter 6th and 7th to fair business. Kate Claxton 10th to good business; miserable performance. Geo. H. Adams' H. D. 18th and matinee to excellent houses; good show.

Item: Mr. Brown, advance of the Madison Square Hazel Kirke company, was in the city 19th arranging for his troupe which play here March 8.

## OHIO.

## BELLFONTAINE.

Grand Opera House (Opera House Company, managers): W. J. Florence and company 13th to very large business; audience well pleased. Cal Wagner's Minstrels 17th to very light business. Coming: Hyde and Behman's Muldoon's Picnic 22d; Herne's Hearts of Oak March 2.

## CANTON.

Opera House (Louis Schaefer, proprietor): New England Opera company 13th in Mascotte; business good. Fred. Warde in Virginia 14th to good business. Mlle. Rhea in Adrienne 15th to very good business. Wm. Stafford in Merchant of Venice 16th; business fair.

Item: Mlle. Rhea while in our city was tendered a serenade of the G. A. Band. Manager Schaefer presented her with an elegant jewel case. Manager Schaefer in all probability will close his house on account of the revengeful action of the City Council and Mayor trying to make him pay an exorbitant license after suffering a defeat in court on that subject, their aim being to grieve dead-head tickets out of him or compromise playing in his house.

## CLEVELAND.

Build Opera House (L. G. Hanna, manager): The rush to see John McCullough last week was simply unprecedented. The house was packed at every performance, and the week's business shows a total of about \$7,000. Mr. McCullough's work exhibits marked improvement with each succeeding year, and he is supported by a company of undisputed ability. Othello, Richard III., The Gladiator and Virginius was presented, the last-named play proving most popular. Genevieve Ward in Forget-Me-Not this week. The World, next week.

Academy of Music (John A. Ellsler, manager): Buffalo Bill and Gus Williams drew splendid houses week of 13th. The former was as usual, the gallery boys' idol, but his company is composed of much cheaper people than he carried last season. Prof. Keiser and Our German Senator served well their purpose of airing Gus Williams' specialties; he has no superior as a dialect comedian, and furthermore, is not afraid to surround himself with a thoroughly competent support. Baker and Farron, week of 20th. The Harrisons, 21th.

Items: Oscar Wilde talked to an aesthetic audience, 18th. DeWitt Talmage, to a crowded house, same night. A younger son of Manager Ellsler is suffering from a mild attack of small pox.—W. H. Sherwood's piano recital at Case Hall, 23d.—Edward Remenyi, March 17th.—Oscar Wilde graced a box at the Opera House after the conclusion of his lecture, 18th.—The Joseffy concert, 18th, was an emphatic and well deserved success.

## COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): Litta Concert company 13th to poor house. The Big Four 15th to large house. The Strakosch Opera company in Hamlet 16th. The singing of Gerster, together with the beautiful orchestral and choral effects, made one of the finest things ever heard here; Faust 17th. Fanny Davenport afternoon and evening of 18th in Prince of Bagdad, Ruth, the Tramp, and School for Scandal.

Grand Opera House (Col. Theodore Morris, manager): Katherine Rogers in East Lynne 14th. Jeffreys-Lewis in Two Nights in Rome 15th and 16th. John McCullough 22d to 25th.

Items: Sullivan, the Sluggard at Comstock's 20th.—Prof. T. C. Mendenhall will lecture for the benefit of the Y. M. C. A. 21st.—Booth March 9.—Rossi 17th and 18th.

## DAYTON.

Music Hall (Chas. D. Mead, manager): Frank Mordaunt in Old Shipmates 13th to a good house. Fanny Davenport as Camille 15th to a large and fashionable audience. Rogers-Graham-Palmer combination 22d.

Item: When Fanny Davenport played here 15th she presented every lady present with a handsome souvenir programme. The costumes of this party are the finest seen on this stage since the Bernhardt engagement about a year ago.

## MIDDLETOWN.

Woolley's Bijou Theatre: Gus Williams in Our German Senator, 13th, to a packed house; many turned away unable to gain admission; Williams has left a good impression behind him, and can always secure a good house hereafter. Anthony and Ellis' U. T. C. company, No. 3, 18th. Minnie Palmer-Rogers-Graham company, 21st. Frank Mordaunt in Old Shipmates, 27th.

## MT. VERNON.

Kirke Opera House (L. G. Hunt, manager): Katherine Rogers in a new version of East Lynne, being an adaptation of a French play called Madame Rochet, 15th to moderate business. Miss Rogers as Clara Dalton, was excellent, but her support was not up to the standard. Booked: Alexander Kaufman in A Life's Mistake 24th; New England Opera company March 6.

## NEWARK.

Opera House (J. H. Miller, manager): T. E. Snelbaker's consolidation to fair business, 15th; good performance.

## PORTSMOUTH.

Wilhelm's Opera House (John Wilhelm, proprietor): Rooms for Rent 14th; poor affair to small house; far behind the comedy of Furnished Rooms. Collier's Banker's Daughter 16th to crowded house despite the inclement weather. Best company that has visited Portsmouth for years.

## SANDUSKY.

Bumiller's Opera House (William Stoffie, manager): The Rice Stanley Evangeline company 14th to a large and well-pleased audience. D. R. Locke (Petroleum Nasby) lectured 15th benefit Irish sufferers. Ada Gray in East Lynne 20th. Mme. Jausanach March 1. Baker and Farron 2d.

## TOLLEDO.

Wheeler's Opera House (C. J. Whitney, manager): Rice's Evangeline 13th to a large house. Annie Pixley in M'iss delighted large houses 16th, 17th and 18th. This was Miss Pixley's first appearance here in this play, and she will crowd the Opera House whenever she sees fit to return. This week, John McCullough 20th and 21st. Booked: Ada Gray 22d and 23d; Rhea 24th and 25th.

Items: Joe Harris, the "lone fisherman" in Evangeline, in making the run between the quick change scene, in Ann Arbor last week, slipped, spraining the tendons of his leg, and sustaining internal injuries which will make it necessary for him to discontinue playing for a week or ten days.—The Leslie Quartette of this city, with Mrs. J. W. Wabel, the Cleveland soprano, and Theo. Ecker, the pianist, intend giving a series of concerts in large towns in this vicinity.—Joseffy at Music Hall 14th, with Laura Bellini and Ferd Dulcken, concertized before a fair sized audience.

## URBANA.

Bennett's Opera House (P. R. Bennett, Jr., manager): Heywood's Mastodons 13th to fair business. The show is poor. The heavily advertised War Panorama proved to be a few paintings of the streets of New York and the fire in Chicago. Helen Coleman's Widow Bedott 17th to light business.

## PENNSYLVANIA.

## COLUMBIA.

Opera House (J. H. Zeamer, manager): Wilbur Opera company 16th. Passing Regiment 18th. Booked: Tony Denier's H. D. 21st; Frank Mayo 23d.

## DANVILLE.

Opera House (Frank C. Angle, manager): Wilbur Opera company in Mascotte 13th to good business; the company are first-class. Passing Regiment 15th to light business. Charlotte Thompson, supported by C. G. Craig (both favorites here), play the new Jane Eyre 22d. Spiller's Rooms to Rent 25th.

## EASTON.

Opera House (W. M. Shultz, manager): The Madison Square company presented The Professor to good house 13th. The Miner-Rooney combination 15th. Booked: Harry Miner's Comedy Four combination 20th; Baird's Minstrels 24d.

## ERIE.

Park Opera House (Wm. J. Sell, manager): Mlle. Rhea 13th to an \$800 house. Milton Nobles in Phoenix 14th. Stanley's Opera company 15th. Joseffy in concert 16th to poor house. Buffalo Bill 17th. Booked: Gardner's Legion of Honor 23d; W. J. Florence 27th.

## HARRISBURG.

Opera House (H. J. Steel, manager): Wilbur Opera company 14th to good house. J. S. Clarke 15th. Strakosch Opera company 18th. Booked: Pathfinders 25th.

## LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Jay Rial's U. T. C. drew a crowded house 15th at low prices. The Wilbur Opera company in The Mascotte 17th delighted a large audience. Hyde and Behman's Muldoon's Blunders 19th to a full house.

## MEADVILLE.

Opera House (H. M. Richmond, manager): Katherine Rogers in East Lynne 18th. Wm. Stafford in The Merchant of Venice 21st. Gorman's Church Choir Opera company in Patience 22d. Barry and Fay's Muldoon's Picnic March 10.

## NEWCASTLE.

Opera House (R. M. Allen, manager): W. J. Florence in The Mighty Dollar exhibited his specialties to good audience 16th. The rest of the troupe are not above mediocre. Frederick Warde performed Richard III. to good house 18th. The acting was very fair. Gorman's Church Choir in Patience 21st.

## PITTSBURG.

Opera House (John A. Ellsler, manager): Baker and Farron in Chris and Lena closed a fair week's business 18th. John T. Raymond opens 20th, followed 27th by Frank Mayo.

Library Hall (Fred A. Parke, manager): Gorman's Church Choir Opera company to large business last week, with Patience and Pinaflore. The Harrisons in Photos week of 20th. Palmer's Felicia 27th.

Williams' Academy (H. W. Williams, manager): Herbert's Specialty combination did a fair business last week with their mediocre vaudeville and acrobatic entertainment. Montague's Celebrities week of 20th. Harry Miner's Big Four combination 27th. Harris' Museum (P. Harris, manager): Business excellent; entertainment good.

Fifth Avenue Museum (A. C. Hunker, manager): This house opened auspiciously 11th, and business continued good during the week.

Items: John Hart arrived in the city 12th. Julia King will shortly give another series of Piano recitals in this city.—Anna Brosi is rapidly recovering from her ill illness, and will soon resume her professional duties.—Ford's Opera company will be at Library Hall week of 6th.—Batchelder and Dorris are already preparing for their Summer campaign. They open in Greensburg, Pa., early in April.—Pittsburg was well represented at the Cincinnati Musical Festival, 12th, en route from Chicago to New York.—Miss Van Doran, who played Mrs. Pinchum in Home at the Boston Museum, and who was so favorably noticed, is a Pittsburg girl.—Aldrich and Parsloe will be at the Opera House March 6.—P. Curran, business manager for John S. Clarke, was in the city 13th.—M. J. Kerrigan, the celebrated Drum Major, has joined the orchestra at the Academy.—Dan Sully has in preparation a new Irish sketch, which he will shortly produce.—A. C. Hunker is in New York booking up attractions for his Museum.—A dispatch was received in the city last week from Mr. Cumberland, West Virginia, stating that the May Roberts Comedy company had been obliged to disband in that town on account of their manager, one J. P. Rutledge, having skipped the town with the funds of the company, leaving all bills unpaid. It was said that Rutledge had come to this city, but up to the present writing no such person has made his appearance here.—The Elks' benefit in this city at the Opera House, March 9. The attractions will be Aldrich and Parsloe, Ford's Opera company and Manager Williams' company.—Notwithstanding insinuations that have been dropped, Harry Ellsler asserts positively that he remained perfectly sober during his latest stay in New York.—During Manager Hunker's absence, Joseph Dickson has charge of the Fifth Avenue Museum.—A new theatre is being talked of in theatrical circles, but as yet nothing definite.—The banner of the Pittsburg lodge of Elks, which lately took first prize in New York, was shipped to Indianapolis to be displayed at the benefit in that city.—There is at present in this country fifteen lodges of Elks with an average membership of 100.

## PITTSBURG.

Music Hall (W. D. Evans, manager): Julia A. Hunt and company in Florine. Booked: Colonel T. E. Snelbaker's Majestic combination 22d; Charlotte Thompson and company 27th.

## SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): Tony Denier's Fantomine 15th. Baird's Minstrels 17th to fair business. Julia A. Hunt in Florine 18th.

Academy of Music (C. H. Lindsay, manager): The Passing Regiment 14th. Miner-Rooney combination 18th.

Academy of Music (P. J. Ferguson, proprietor): J. W. Baird's California Minstrels 15th. Tony Denier's H. D. 16th.

## SOUTH BETHLEHEM.

Yost's Opera House (M. E. Abbot, manager): The Madison Square Hazel Kirke company canceled date of 11th, and will appear later in the season. Tony Denier's Humpty Dumpty company gave an excellent performance 13th to fair audience. Miner and Rooney's Variety performance 16th was very much appreciated by a good audience, despite the very inclement weather.

## WILLIAMSPORT.

Academy of Music (Wm. G. Elliott, proprietor): The Passing Regiment 16th to a large audience. Snelbaker's Majestic consolidation 21st.

## WILKESBARRE.

Music Hall (M. H. Burgunder, manager): The Passing Regiment 13th to good house. Miner-Rooney combination gave a very good entertainment 17th to good business.

## RHODE ISLAND.

## PROVIDENCE.

Opera House (George Hackett, manager): Maggie Mitchell, week of 13th. This week Mitchell's Pleasure Party in Our Goblins and Wedding Cake, for three nights and Wednesday matinee. Edouin's Sparks finish the week. Booked: John A. Stevens, Joseph Murphy.

Low's Opera House (William H. Low, manager): Ideal Opera company in Mascotte and Car and Carpenter, 25th, after-

noon and evening. Boucicault in Saul and Mor, 27th.

## PAWTUCKET.

Music Hall (S. F. Fisk, manager): Willie Edouin's Sparks 20th. Booked: Mary Anderson in Ingomar 27th.

## SOUTH CAROLINA.

## CHARLESTON.

Owens' Academy of Music (John M. Barron, manager): Geo. H. Adams' Humpty Dumpty 14th and 15th; Aldrich and Parsloe in My Paguer 16th, 17th and 18th. Booked: Haverly's Minstrels 24th and 25th.

Item: Emma Abbott canceled dates; everybody disappointed; should have been here March 2, 3 and 4.

## TENNESSEE.

## MEMPHIS.

Leubrie's Theatre (Jos. Brooks, manager): Emma Abbott Grand English Opera company occupied this theatre for five nights, commencing 17th, presenting Martha during the week. They also produced Chimes of Normandy, Olivette, Patience, Il Trovatore and Fra Diavolo; several new members of the company here, notably Fabiani, tenor, and Conly, basso, attendance was very large; we always welcome Little Emma royally. Next week we shall be fortunate enough to witness the pranks of the Vokes Family, they appearing here for first time.

Items: All the scenery now used on the stage at Leubrie's is entirely new, being some two feet higher than the old sets, and the stage presents a magnificent appearance now, since the old eyecores have been removed.—Julia Rosewald of the Abbott company, was taken ill suddenly last Wednesday, but it is hoped she will recover sufficiently to leave with the company. Nothing serious.—Mrs. Fawdon Vokes has been in town for several days. She came here from New Orleans, not caring to take the trip through Texas, and is awaiting the arrival of the company here.

## MURFREESBORO.

Opera House (J. R. Osborn, manager): McIntyre, Heath and Belmont's Minstrels 17th; good house; good band; show only fair. Booked: Frank Mordaunt in Old Shipmates 28th. M. B. Leavitt has telegraphed for dates for one of his shows.

## NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): Salsbury's Troubadours appeared 15th, 14th and 15th, with matinee 15th, to very fair houses. Hermann, the prestidigitator, was prevented by a railroad detention from appearing on the 16th, but gave a very successful performance 17th and 18th, and matinee. Robson and Crane, 20th and 21st. Joe Emmet, 22d, 23d and 24th.

## TEXAS.

## AUSTIN.

Millet's Opera House (C. F. Millet, manager): Vokes Family in Belles of the Kitchen and Fun in a Fog 15th and 16th to good business. Booked: Bartley Campbell's My Geraldine company March 1; Rice's Surprise Party 6th, 7th and 8th; Alvin Joslin 10th and 11th; Oliver Doud Byron 13th, 14th and 15th; 100 Wives combination 17th and 18th. Hermann, the magician, is not yet booked, but will appear the latter part of March.

Items: The marriage (announced to occur in New Orleans) of E. H. Warren Wright, manager of the Vokes Family, and Victoria Vokes, was postponed until the return of the family to England at the close of the season.—The Mabel Norton and Bella Golden combinations continue to present stolen plays to Texas audiences. These two troupes advertise a repertoire of forty new pieces. The Golden played M'iss and Daughter of the Regiment at the Tremont Opera House, Galveston, 17th and 18th.

## GALVESTON.

Tremont Opera House (L. E. Spencer, manager): The Golden 17th and 18th. The Original World company 19th, 20th, 21st, 22d and 23d. Booked: My Geraldine 28th. Rice's Surprise Party March 1.

## VERMONT.

## BURLINGTON.

Howard Opera House (K. B. Walker, manager): Hoey and Hardie in Child of the 'Late 13th to fair business and enthusiastic house, the leading actors being twice called before the curtain. Barlow, Wilson, Primrose and West, March 4.

## VIRGINIA.

## ALEXANDRIA.

Armory Hall (George S. Smith, manager): Madison Square company, No. 5, in Hazel Kirke 20th to standing room only. Girard's Novelty combination 22d and 23d. Booked: Wilbur Opera company in Mascot March 1; Jay Rial's U. T. C. 14th.

## NORFOLK.

Van Wyck's Academy of Music (H. D. Van Wyck, manager): N. Y. Philharmonic Club 13th. Col. Robinson's H. D. 14th. Collier's Banker's Daughter 17th and 18th. Booked: My Partner 23d; Wilbur Opera company 27th and 28th; Oscar Wilde March 7.

## RICHMOND.

Theatre (W. T. Powell, manager): Banker's Daughter combination, No. 1, 14th, 15th and 16th.

Opera House (A. B. Deussberry, manager): Variety performance.

Theatre Comique (W. W. Putnam, manager): Mr. and Mrs. Jerry Cohan in The Molly Maguires.

## WEST VIRGINIA.

## WHEELING.

Opera House (F. Reister, manager): The Big Four played to a fair audience 13th; Fanny Davenport 16th to a large and fashionable audience. W. J. Florence 17th and 18th to crowded houses. Booked: Frederick Warde 20th and 21st; Alex. Kaufman as Eugene Lazare in A Life's Mistake 27th and 28th.

## WISCONSIN.

## BELOIT.

Goodwin's Opera House (S. J. Goodwin & Son, proprietors): Litta Concert company in concert and opera 17th. They will present besides concert programme the fourth act of Il Trovatore. J. M. Hill's Deacon Crankett company March 9. Smith's U. T. company 13th played to the customary jammed house.

## JANESVILLE.

Myer's Opera House (C. E. Mcsley, manager): The Goscio Hopper company in One Hundred Wives 11th to large house.

## MADISON.

Opera House (George Burroughs, proprietor): Gardner's Only a Farmer's Daughter combination presented the great hit of the season 11th to a fine audience. Miss Cherie in the leading role proved herself to be a fascinating actress. Her reception was a cordial one. Bertha Welby as Justine proved that she had talents of a high order. Miss Welby is attractive and makes a very pleasing leading lady. The support is first class.

C. H. Smith's Double U. T. C. company filled the Opera House 15th as it was never filled before. The play was rendered in the usual style. Mr. G. Oscar Gray, late of Jarrett and Palmer's, New York, as Uncle Tom, was the best delineator of the character we have seen for years. Clayton's Jubilee Singers appear at the Methodist Church 24th. The Simonds Comedy company are booked for March 6, week. Nothing else booked to date for March.

## MILWAUKEE.

Grand Opera House (J. Nunnemacher, manager): Goscio Hopper 100 Wives company 14th, 15th and 16th to good business. The piece was well presented. Smith's Tourists 20th, 21st, 22d and 23d. Rose Eyttinge 24th and 25th. Rossi 27th and 28th. Academy of Music (Harry Deaken, manager): Hyde and Behman's Muldoon's Picnic party 17th, 18th and 19th; good houses.

## RACINE.

Opera House (McFarlane and Rusco, managers): The Goscio Hopper combination 13th in One Hundred Wives; Hyde and Behman's Star Specialty company 13th to a crowded house. The specialties were all good, but would not have suffered by the withdrawal of the cracked orchestra. A company is organizing here for the production of The Calico Slave. Coming: Hyde and Behman's Muldoon's Picnic party March 9.

## CANADA.

## HALIFAX.

Academy of Music (J. Jack, secretary): De Cordova lectured under the auspices of the Y. M. L. Association 13th, 14th and 15th to large houses. The Boston English Opera company opened with Patience 16th to crowded house.

Item: The shareholders of the Academy have decided to lease the building for one or more years, as it is not paying them.

## HAMILTON.

Grand Opera House (J. R. Spackman, manager): Hi Henry's Minstrels 11th and matinee to fair business. Weatherby-Goodwin combination 17th, 18th

## NEW YORK AMUSEMENTS.

**Union Square Theatre.**  
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## A History of the Early Drama.

In responding to the flattering invitation of THE MIRROR to compile a brief History of the Early Drama at the outset I must express the conscious pride that overpowers me, a foreigner, in contemplating an honor so profound as this one, which enables a stranger in your glorious country to address the American actors and dramatic writers upon a subject which has engaged the greater portion of his career in affectionate study and research.

To confess that the followers of the dramatic art—the most intellectual and useful of iconographic pursuits—should be compelled, through absence of opportunity to have remained in comparative ignorance of the historic knowledge of their calling is lamentable. If, in the rapid account of the origin and development of the drama, which it will be my delight to give by means of these articles, I succeed in awakening the interest of my readers, I shall feel that the preliminary advance to a grand achievement has been made. The French actor is instructed in the history of theatrical representations, just as the literary man is taught the history of literature. Why should not the American actor be permitted to acquire knowledge by similar advantages? Surely, an insight into the subject must at least be beneficial, followed as it certainly will be by the mental discipline and improvement attendant upon it.

A great obstacle to the artist's studies is the lack of English books relating to the drama in its inception. There are numerous valuable works in the French and German tongues, and when I have become tolerably proficient in your language it shall be my first task to render the best of these into English.

The reader having borne with these apparently superficial remarks I will instantly attack the main topic of these papers.

History is divided into three great parts: Ancient, Medieval and Modern. Ancient History begins with the earliest records, and extends over the successive empires which ruled Asia, Africa and Europe, until the fall of Rome. Medieval History begins with the domination of the Germans in Gaul, and closes with the fifteenth century, when the discovery and civilization of vast barbarous countries, the extension of printed books, the diffusion of knowledge and marvelous discoveries and inventions in the world of science opened up a new era, the Modern period in which we are fortunate enough to live.

The history of the Drama follows out the history of the earth in many respects, but for convenience and various other advantages which will later appear, I take the liberty of ignoring the Medieval portion, so called, and classify it by two divisions solely: Ancient and Modern.

The Ancient History of the Drama begins seven hundred years, B. C., and continues to the fourteenth century. To this division shall I confine myself.

## DEFINITION OF "DRAMA."

The word Drama came from the Greek *drao*, meaning movement or action. It ordinarily designates a production imitating action by the representation of imagined characters as actual personages, and as participating in the action itself. There are varieties of drama just as there are varieties of plants belonging to the same Flora or varieties of beings of the same species.

All dramas agree in one particular, however much they may differ in other details, and that is imitation by the machinery of action. This is absolutely an essential to the art.

## THE DRAMA'S ORIGIN.

A man is fond of giving expression to his thoughts and emotions. If this is doubted consult the records of the Bastille and discover the astonishing number of suicides among those sentenced to solitary confinement. The feelings find an outlet in various motions of the head, arms and body, and even in the muscular action of the face; articulate sounds also enable him to communicate his wishes and describe his feelings. These spoken words and gesticulations are more or less instinctive and they were originally developed by the intermingling of men. The savage sings to express his joy, and he sings also to express his grief. But the songs are different and suited to the contrary emotions from which they are born.

Aristotle, the peripatetic philosopher, said: "From infancy it is instinctive in man to imitate. It is natural for all men to receive pleasure from imitation."

All men from time immemorial have had the power to speak and make gestures, and all women from Madame Eve to Mlle. Bernhardt have had within their reach dress and ornamentation of one kind or another. It is thus readily seen that the representation of and the love of seeing character represented was the first step toward the drama, but the perfect drama is not reached until the second step has been taken and action has been made to supplement mimicry of appearance.

Action is a movement of the will followed by the execution, or an attempt at execution of its purpose. An imitation of action by means of action is a drama.

## DRAMATIC LITERATURE.

The dramatic art in time became possessed of a literature. Very few peoples possess this. They may have a drama without a dramatic literature, since the latter is not

essential to the former. Sometimes a nation has a dramatic literature without a drama—as in the case of modern India. The literature is usually preceded by music, dancing and decoration—the primitive surroundings or auxiliaries of the drama in every country where theatrical representations existed before the birth of Jesus Christ.

## DRAMATIC AND HISTORIC ART.

The art of acting, or better, histrionic art, is the source of action as applied to the drama. The aid of scenic, musical or terpsichorean accessories is mere chance, quite distinct and separable, and by no means necessary adjuncts to the drama. But the actor goes hand in hand with the playwright. He is the dramatist's interpreter, who may be dispensed with it is true, in which case he leaves a "literary drama"—as non acted plays, I believe, are termed in contradistinction to the "acting drama"—by itself intact.

If I speak literally and more correctly however, I should say a drama is not a drama until it is acted, and when its functions as such cease, and it is discarded by the actor, it is no longer a drama in the strict sense of the word.

To the first class—to quote dramatic compositions which are known to all—belong Hamlet, Macbeth and Richard Third; to the second may be relegated Troilus and Cressida, Titus Andronicus, Timon, and one or two other disused works of the great Shakespeare.

## VARIETIES OF DRAMA.

There are many sub-divisions of the drama, all depending from the two opposite varieties, Tragedy and Comedy.

The definition of these terms has given rise to considerable discussion in England and in France. Whatever may be the common acceptance at present, the word "Tragedy" originally meant a play of strong or serious emotions, and "Comedy" meant a piece that appealed to man's sense of humor.

Often these elements were mingled in a very contradictory manner, and as long ago as during Caesar's dictatorship in Rome such form of entertainment as a "tragi-comedy" was occasionally known. One general rule seems to have governed the nomenclature of dramas; the most striking feature of the leading roles or plot are considered a reliable guide in designating the style of the production. The classification is exceedingly wide, and, as already I have noted, frequently paradoxical.

## THE EARLIEST DRAMA.

Having now defined the meaning of Drama, accounted for its origin, alluded to its varieties, and briefly described the relationship existing between the two arts, Dramatic and Histrionic, I will sail at once into deeper waters.

According to the most veracious chronicles the earliest dramatic representations were given in Greece about 700 B. C. It is certain theatrical exhibitions were in vogue hundreds of years previous to this among the Chinese, Egyptians, Assyrians, Japanese and Indians. The legends and traditions regarding these are of the most imperfect reliability.

To me it is quite clear the Drama was an institution of the Asiatic generation before the date ascribed by the Bible to the creation of the earth. This belief is not based on ingenious speculation. It is a fixed conviction. Had I space I would take much pleasure in detailing the reasons for my assumption, and it is with reluctance I reserve the interesting subject for a future occasion.

Assuming, then, that the Drama had not its origin in Greece, as is generally supposed, I will select the theatrical history of some other nations which antedates the birth of the Greek drama in Athens, beginning with the oldest one of all.

This will form the subject of my next article.

PAUL FORRESTER.

## Professional Doings.



—Manager A. M. Palmer is having an unprecedented season. People are being turned away at every performance of Lights of London and at the Clara Morris matinees.

—Eben Plympton goes to Europe in May. —Charlie Frohman is in town for a few days.

—Madame Ermina Rudersdorf is not expected to live.

—Sam C. Mott is in town, having returned from California.

—Genevieve Mills has recovered from her severe indisposition.

—Phil Kirby left Willie Edouin's Sparks company last week.

—C. J. Bishop has joined the Youth company in Philadelphia.

—J. H. Haverly will have a theatre in Norfolk, Va., shortly.

—Tony Pastor goes on the road April 10, with a strong company.

—Dion Bonicault opens at Booth's Theatre March 6, in *Sul a Mor*.

—William Rignold sailed for Europe last Saturday by the *England*.

—John A. Stevens left town Tuesday to rejoin his Unknown company.

—Tony Reiff has joined Haverly's Patience company as musical director.

—Edwin Booth's opening night in St. Louis drew an \$1,800 house.

—F. A. Schwab has not been successful in his suit with Rose Coghlan.

—It is expected that Youth will have a longer run than *The World*.

—Sam'l of Posen will run at the Fourteenth Street for four weeks.

—James T. Maguire has joined Brooks and Dickson's World company.

—Twelve Jolly Bachelors will open at the Windsor March 13, for one week.

—The experiment with *L'Afrique* cost Mr. McCreery, the composer, \$7,000.

—James C. Scanlan and Joe Brooks will sail together in May for England.

—Robert G. Morris is writing a play for John P. Smith and J. H. Haverly.

—Den Thompson commences a week's engagement at the Windsor Monday.

—Henrietta Vaders, under Charles Forbes' management, will star next season.

—E. M. Gotthold is now business manager for Haverly's Michel Strogoff company.

—Margaret Mather made her appearance in Boston before the critics last week.

—The Kiralfy's have engaged Joseph Mason for their Michel Strogoff company.

—Mme. Patti having recovered, will positively appear Monday in *La Traviata*.

—It is denied that Poole and Donnelly will have the Grand Opera House next season.

—Sam Colville is negotiating with Rose Osborne for leading lady in *Taken from Life*.

—W. D. Turner has been appointed advance agent of Haverly's Patience company.

—Cazauban says Charles Thorne will never appear at the Union Square Theatre again.

—The Madison Square version of Hazel Kirke in German is being translated by Max Freeman.

—William Mitchell, of the People's Theatre, St. Louis, is in town looking out for attractions.

—Hans Kreissig has resigned his position as musical director of Haverly's Patience company.

—The Madison Square Theatre will employ about two hundred actors and actresses next season.

—W. E. Sheridan has made arrangements to go to Australia under Charles Kelly's management.

—H. Conried will sail for Europe shortly to secure new talent for the Thalia Theatre for next season.

—J. E. Seeley started for Denver Sunday evening. He will look after Haverly's interest in Colorado.

—Adelaide Phillips is ill in Boston, and will not be able to resume her professional duties this season.

—Sam'l of Posen, with M. B. Curtis, will play a week's engagement at the Windsor, commencing April 3.

—Harrigan and Hart at the Comique have averaged \$9,000 per week since they put on *Squatter Sovereignty*.

—Clint Colby has been appointed treasurer of Haverly's Fifth Avenue Theatre, Mr. Black having resigned.

—Clara Morris will produce Article 47 at the Thursday matinee (to day) with Alexander Salvini in the cast.

—Sam Colville's *Taken from Life* most likely will be produced at Haverly's Fourteenth Street Theatre.

—Louise Searle, who intended to rest the remainder of the season, has joined the Hess Acme Opera company.

—The Melville Opera company will end their season at the Bijou Opera House, closing the middle of May.

—Brooks and Dickson are controlling twenty-one theatres and eighteen traveling combinations this season.

—Milton Nobles appears at the Windsor Theatre, March 27, for one week in *Interviews* and *The Phoenix*.

—Sig. Broccoli has left town to join John Stetson in Boston, to play the Pirate King next Monday at the Globe.

—Jenny Stubel reappeared as Bettina in the *Mascotte* at the Thalia on Saturday. She has been quite ill of late.

—Oscar Wilde has written to a friend in London, saying he rather likes the American people. Kind of Oscar, very.

—George Riddle, lately connected with the Greek play, will give a reading at the Madison Square Theatre March 2.

—Frank Paul has undertaken the management of Haverly's Patience company. He intends reorganizing it thoroughly.

—Comley and Barton succeeded in engaging Fred Leslie for next season before his departure last week for Europe.

—Manager McCaull will positively produce *Apajune* Saturday evening, as Duff has no right whatever to his version.

—Herzbinkert, Suppe's new opera, had its first hearing in Vienna a fortnight ago. The libretto was adapted from the French.

—Howard Taylor is in the city, making dates and booking combinations for next season at the New Haven Opera House.

—John Owens, who is to play Elbert Rogers, has arrived from Baltimore, and is rehearsing at the Madison Square Theatre.

—Anna Dickinson did not open in Cincinnati Monday, so her date was taken by Mr. and Mrs. Florence in the *Mighty Dollar*.

—It is not unlikely that Haverly's Patience company will follow Sam'l of Posen at Haverly's Fourteenth Street Theatre.

—Stuart Robson has not been playing a great deal in the South. Sore foot—corn, gout or something. In the meantime John Marble has been supplying his place. There are the vaguest rumors of a coolness between the chums. Nevertheless they are dividing a heap of money this year.

—The Elks' benefit at English's Opera House, Indianapolis, was well attended.

—Annie Pixley in *Miss* was the chief attraction.

—J. H. Haverly has secured the original No. 1 Hazel Kirke company for his California Theatre, to appear the latter part of May.

—Ben Stern received a very handsome signet ring from the Gus Williams company upon retiring from the business management.

—John Gilbert Mackie, better known as "the professor" among the profession, has recovered from his illness and is at his post again.

—We hear that Gilbert and Sullivan's new opera which Mr. Sullivan is now writing in Egypt, will be entitled *Independence*.

—The Union Square contract with E. G. Gilmore at Niblo's Garden has been extended one week longer than originally intended.

—Eugene Tompkins has engaged Kate Meek, at present playing with Lawrence Barrett, to appear at the Boston Theatre in a new play.

—Another Hayman has been added to Haverly's staff. They are not to be confounded with the straw men so abundant in many theatres.

—John Stetson's Patience company, with Rose Stella as prima donna, opened Monday evening at the Globe Theatre, Boston, to an immense house.

—At the close of Nat Goodwin's engagement at the Park Theatre, Sardou's *Divorçé* will be produced with Alice Dunning Lingard as Cyprienne.

—C. R. Bacon, late advance agent of the Melville company, has been engaged by the Madison Square company, Hazel Kirke, No. 5, in the same capacity.

—George T. Ulmer and Lizzie Ulmer were summarily dismissed by McKee Cran-kin recently. They will sue him for salary for the remainder of the season.

—The advance sale of seats at the Fourteenth Street Theatre to see M. B. Curtis in Sam'l of Posen is the largest ever known at the theatre since Haverly took it.

—J. H. Haverly has received a very tempting offer from a large town in Ohio. Several parties with capital desire to build a theatre provided he will take the management.

—Edward Parke, gave his fiftieth performance of *Herr Franz* in *Two Nights* in Rome at Fort Wayne last week. He has met with success in his representation of the role.

—Mlle. Marie Koenig, who, during the season of 1880-81, appeared in opera bouffe at the Thalia Theatre, returned from Europe last week and appeared at Koster and Bial's Sunday evening.

—The Bella Union Theatre, San Francisco, has taken a half-dozen cuts from THE MIRROR to represent certain characters in a burlesque of the *Lights of London* recently produced there.

—The report that John S. Clarke meditated an engagement in this city next week was decidedly premature. It is doubtful if he acts here at all previous to his return to London in June.

—Part of the wall of the old National Theatre, No. 8 Roosevelt street, fell last Friday, and killed one man. It ceased to be used as a theatre in 1863, having been condemned then.

—George Riddle has volunteered to play Romeo to Mary Anderson's Juliet at the lady's benefit Saturday night at the Globe. This will set the match making gossips of the Hub talking again.

—John A. Stevens is negotiating with the William Market corporation in Boston, to lower the auditorium, and give him the entire building, so that he can make a first-class theatre of the Windsor.

—The role of Bunthorne at the Standard has been undertaken by Mr. Wilkinson for a few nights, J. H. Ryle having gone to Baltimore to superintend the performance of the New York Amateur Patience.

—Professor Paul Forrester entertained a number of French gentlemen at Delmonico's Sunday night. He was the guest of Mr. Belmont at Wallack's Monday. His striking face attracted considerable attention.

—The Madison Square Theatre are already booking dates for next season. They are having their choice of towns, and have picked out some very desirable points to place their attractions during the holidays.

—Brentano has received the latest Parisian success, *Le Petit Parisien*. The music is by Leon Vasseur; the libretto by Paul Barano and Maxime Boucheron. It was produced at the Folie Dramatique January 16.

—Jason Wentworth, of Boston, will have a new theatre on Washington street, between Beach and Essex streets, in that city. It is one of the finest sites in Boston, as it affords him four modes of entrance and egress.

—The plans of the New Grand Opera House have been changed to embrace a large hotel around the auditorium and over it. "Eatin', singin', sleepin' and drinkin'" to be had here. Terms reasonable. Guests without baggage," etc.

—A. H. Isler has sold his Columbus (O.) *Sunday Capital* for \$5,000, and on March 4 will begin the publication of a lively society and theatrical paper. Isler is a bright writer, and his energy and vigor will no doubt make the new venture a success.

—Dave Belasco has sent the first draft of his play to J. M. Hill, who contracted for it when it was even more in embryo than now. Mr. Hill has expressed his satisfaction with the sample, and has ordered dispatch in delivering the entire package.

—The Southern railroads are trying to restrict by mutual agreement one with another the extent of reductions of rates to theatrical companies. Thus far they have not made terms. The best rates in the South are already too high for the accommodations.

—John Barron, the manager of Owens' Academy of Music, in Charleston, reports that the Mastodon Minstrels drew the largest houses ever gathered in that city, bar none. The second as to size was the one Hazel Kirke attracted. It was greater as to money.

—Someone has sent us a marked copy of an obscure Western paper in which Elliott Barnes advertises himself, at length, as the "Greatest American Author." This is modest of Mr. Barnes, but no doubt he thought this sort of pap would be swallowed by the Hoosiers, although he had not the face to publish his proud eminence in a paper which would be read by professionals.

—Will Morton, Haverly's manager in Philadelphia, has entered a go-as-you-please match with George K. Goodwin, of the Walnut, as to diamonds. Goodwin's attention being divided as to diamonds and wigs, he is not backed by the Thursday Club, of the Quaker city.

—Our Madison, Wis., correspondent writes: "Mostly, the local newsdealer, has THE MIRROR for sale every Saturday morning. Professionals complain that it is almost impossible to get the paper at many places on the road so great is the demand for copies everywhere at the newstands."

—Miss Bowler took the leading role in *L'Afrique* last week, in place of Miss Glover. Mr. McCreery found her an admirable substitute. It must be admitted that Miss Glover was never able to cope with the requirements of the work, and was measurably responsible for the failure of the opera.

—Scene, Charley Collins; Waldron, exuberantly: "I can raise or lower anything. The Madison Square stage is a working model of the method." Tony Pastor, curiously: "Can you lower anything as certainly?" "Sure." Pastor, Brooke, Matthews and Morris, in concert: "Lower Collins' prices."

—The Emelie Melville Opera company as existing at the Bijou Opera House, is not in its California integrity. Max Freeman, who was its stage manager, has left, and others who aided in giving it a deserved prestige, are not young. Caselli now plays the roles once carried by Freeman, but he is overweighted by them.

—A new theatre at Second avenue and One Hundred and Twenty second street is to have stained glass windows, a bowling alley and restaurant, and the auditorium will seat two thousand persons. This is designed for the good folk of Harlem, who are flunking about trusting their limbs to the perils of mid-air rapid transit.

—W. H. Daly has been engaged by Samuel Colville as stage director of Henry Pettit's new drama, *Taken from Life*. Thomas B. MacDonough has engaged Jim Haverly, the Philadelphia lawyer, to take charge of Colville. There are no rumors as to whom shall take charge of MacDonough, as yet. One pin knocks another down.

—Harry Meredith, now with Robson and Crane in the South, is preparing to star next season. His play is by a Philadelphia journalist. Meredith was engaged by the chum comedians to play Malvolio in *Twelfth Night*. But *Twelfth Night* failing of success they returned to their old stock. In none of the old pieces is there anything for Meredith, so he has twelve weeks of idleness diversified with night journeys. Robson and Crane have declined to accept the offer made to release him, so handsome Harry is studying the social condition of the South under peculiar advantages.

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